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CARTRIDGE TV PAGE 59

HOT 100 PAGE 72

TOP LP'S PAGES 74, 76

Special Flight Fare for MIC Registrants

NEW YORK—A special rate plan has been devised for registrants to the fourth annual International Music Industry Conference to be held April 10-May 5 at the Princess Hotel, Acapulco, Mexico. The special rate program will fall under a special Group Inclusive Tour (GIT) plan.

The flights to Acapulco under the GIT program will emanate from Boston, Los Angeles, Chicago, Detroit, New York, Toronto and Montreal. The flights will take off on Sunday, April 30, and return from Acapulco on Saturday, May 6.

While the GIT fare offers a considerable savings, in order to make this savings available to the membership from the aforementioned

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Courts Enjoin Firms At HHEE Booths

By EARL PAIGE

CHICAGO—Five tape marketing firms were enjoined here from handling Capitol and Columbia product in what is believed a rare legal action against firms on the floor of major industry exhibits. One exhibitor was additionally enjoined from circulating a memo referring to the U.S. District Court action in Utah.

Enjoined by Cook County Circuit Judge Francis T. Delaney in action brought by Capitol Industries Inc. were International Tape, Inc., Farlin, N. J. Telex Industries, Inc., Fairfield, N. J., and Matthew Productions, Inc., Columbus, O., the latter a firm marketing cassette versions of the New Testament. All three exhibited at the Independent Housewares & Home Entertainment Exhibit (HHEE) at the Conrad Hilton and were enjoined as well by Cook County Circuit

GROSSMAN: AVOID MALICE

NEW YORK—NARM president Jack Grossman, questioned as to his view of the latest charges and counter charges regarding "Banga Deth," stated:

"The Klein-Capitol Records hassle points up the logic and meaningfulness of the NARM statement (Billboard, Jan. 11, drawn up by executive director Jules Malamud and myself relative to the need for better communication and cooperation among all segments of the industry. What has been evident in the entire sequence of events is a lack of sensitivity to the problems of each segment. The industry must seek to avoid ill will among its members and strive to achieve proper business concepts and philosophies." See *Capitol Statement* page 3.

Copyright Office Clarifies 'Fix' Date on Recordings

By MILDRED HALL

WASHINGTON—The red-letter day of Feb. 15th, when records can be copyrighted, is a scant three weeks away, and there are some big questions: What recorded material being put together in the interim will be eligible for copyright? What about LP tracks made

partly before and partly after Feb. 15? Are new records released on Feb. 15 eligible if recorded shortly before? What about recording sessions?

In answer to Billboard's query, Copyright Office Counsel Abraham A. Goldman said the date the re-

cording is "fixed" in final form is the testing point. Only records or tapes fixed in final form on or after Feb. 15th, the day S. 646 becomes effective, can be copyrighted.

There is no flexibility about this date, stated Goldman pointed out. "Nothing fixed in final form before Feb. 15th can be copyrighted," because it is explicit in the law S. 646 as passed. The law also requires that recordings must be published, i.e. released to the public for sale, with the statutory notice, to acquire copyright. (The copyright term, incidentally, is for 28 years, with a renewal term of another 28 years.)

The Copyright Office definition of fixation is: "A series of sounds constituting a sound recording is 'fixed' when that complete series

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Progressive Rock FM Airing 'Live' Concerts

By CLAUDE HALL

LOS ANGELES—Record artists and record companies are reaping bonus exposure via a trend among progressive rock stations toward broadcasting live concerts. Even medium-market FM stations are planning broadcast concerts. Some of the concerts are being broadcast from auditoriums—such as when the Grateful Dead broadcast live from the Felt Forum in New York as a goodwill gesture after the concert became a sellout. Others are being broadcast from local recording studios or the studios of the radio station. More stations plan to get deeper involved in concert broadcasts.

Among the FM stations who've been featuring a series of concerts are WBXX-FM in Detroit, WNEW-FM in New York, WNCX-FM in Cleveland, WEBN-FM in Cincinnati, WGLD-FM in Chicago, KSN-FM in San Francisco, KMET-FM in Los Angeles, WMMR-FM in Philadelphia, KOL-FM in Seattle. In addition, KDAY in Los Angeles, an AM progressive rock station, has been deeply in a series of live-on-tape concerts from the Troubadour and the Whiskey A Go Go. WIAL-FM in Washington would like to do some live concerts, but program director Marty Conn says budget details are hindering the move at present. "But we are entertaining the idea of broadcasting occasionally from the Cellar Door, a local

club." KINK-FM in Portland is currently looking into the possibilities of broadcasting from local clubs, said general manager John

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NMC to Rack White Front Singles From Local Top 40

LOS ANGELES—NMC, one of the nation's largest rackjobbers operations, has taken over the singles racking of all White Front stores on the West Coast. White Front has 38 outlets. All of the White Front stores will be racked according to local Top 40 radio station playlists and in Los Angeles will be racked from the playlists of KHJ, KRLA, and KGFL, according to Lee Staley, assistant singles buyer who works with singer buyer Gloria Moore on the project.

KYNO in Fresno, for example, will be the key list for that market on singles. And NMC will stock in local White Front operations in that area the top 30 of the KYNO playlist, its hitbonds, and the albums from the cuts that the station is playing. "We'll tailor our stocking there to that playlist and keep making additions and deletions," Staley said.

One of the key complaints in

the record industry—and local radio, too—is that, because of the rack situation, local playlists in many medium and small markets meant virtually nothing since stores in those areas were racked according to the playlist of a larger market. Fresno stores, for example, have been largely racked off the playlist of KIRC, San Francisco, in the past.

Staley said that White Front stores in every market will be racked in singles according to local playlists and inventory will be checked on a weekly basis. This includes fringe areas in the Los Angeles vicinity, meaning that San Bernardino stores will be tailored to a local station's playlist.

The same goes for San Diego, Bakersfield, and San Francisco.

NMC racks the 9 Music City stores (for albums and tapes only); 13 Zody's outlets, plus the Leonard's and Sage's chains and

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(Advertisement)

A Certain Hill

(E. Pluribus Tortilla)

On Warner Bros. Records and Ampex-Distributed Warner Bros. Tapes

*Introducing a new single
by the vocal ensemble that sang
its way into your heart with its
sensitive interpretation of "Jingle Bells"
(the hit Christmas single of the year.)*

"HOT DOG BOOGIE" THE SINGING DOGS

48-1021

RCA Records and Tapes

EDITORIAL

The Right to Know

At this hour in the music-record industry's history, there is a furious outcry against the use of non-copyrighted recordings by tape duplicators who claim legal immunity from the copyright law, because they pay royalty on the copyright music.

Manufacturing and distributors of original recordings, hit by an army of sub-rosa pirates who flouted the federal law in sale of millions of cheap bootleg tapes, were even more outraged by the duplicators' claim to operate as a bonafide business within the federal copyright law.

It seemed to add insult to injury when these unlicensed duplicators went to court to demand recognition for their legal status under the federal statute, which preempts state laws in matters of copyright.

Many in the industry have now so infuriated, they resented even the accounts of the unlicensed duplicator moves in Billboard. The positive approach to the antipiracy law in this situation—not a burying of heads in the sand. In any battle, the best soldiers lie in knowing what the other side is doing. When millions in property rights are threatened in legal actions, it is essential above all to be informed. The plain fact is, the old federal copyright law left a wide loophole in denying copyright protection to recordings, thus, plus the new cheapened easy tape technology made duplicating by outsiders irresistibly tempting.

The industry has worked hard to close the legal loophole, and has succeeded temporarily. Under the antipiracy law, it can begin copyrighting new records as of Feb. 15, making any unlicensed duplication subject to civil and criminal suits under federal law.

Much more needs to be done. The antipiracy bill expires in three years. Unless the upcoming copyright revision bill is passed, the record copyright permanent, the protection could again be lost.

Further, the industry will have to protect the copyright itself against challenges to its constitutionality, already under way in the courts. And it will have to fight attempts to weaken or dilute the law, weakened, modified, or put under compulsory licensing in Congress.

Billboard will continue to give its readers all available information on the situation, because this is our job. To ignore or suppress any aspect of what is happening in the crucial area of unlicensed duplication would be to do harm, not good, to the industry's common cause.

Sour Writing Again—Body & Soul

NEW YORK—In 1931 torch singer Libby Holman, appearing in the Broadway musical "Three's a Crowd," had a hit with "Body and Soul." The show's sheet music featured her on the cover, together with Fred Allen and Clifton Webb.

Since then, a lot of water has gone under the dam, as Manie Kesh and Herb Lubow, who had both "Body and Soul," with collaborators Edward Heyman, Johnny Green and Bob Haring, wrote again, "I am having a ball." Sour remarked, noting that he had pulled four new tunes with publishers. In addition, the Abersharg Group has just put out a handsome

promotional package of Sour copyrights, titled "A Bunch of Sour Grapes" and including a folio and an LP of his tunes.

Sour recently a consultant in charge of membership relations for the American Guild of Authors and Composers, remarked that he is writing "Body and Soul" because he loves it and now no conflict exists. He is retired from his BMI duties, and has been in the music business since 1940. At BMI he served, in sequence, as head of writer relations, publishing relations, and ultimately achieved a vice presidency and the presidency. He was succeeded in the latter post by Ed Cramer.

Sour reminisced: "I'd oh a n y Cramer. He had a little office in Carnegie Hall in the late 1920's. We would arrive in the morning and work hard at our songwriting chores. I wrote 'Body and Soul,' it was first published in London in 1931. Johnny Green and I, Jerry Lawrance liked the song and took it to London on one of her trips to Europe. He took it back to London and Paris before it appeared in Max Gordon's 'Three's a Crowd,' most of which was written by Ed Cramer."

Stones Records Bows at \$3.98

NEW YORK—Rolling Stones Records has released "Jamming With Edward," the first album in the album at a special price of \$3.98.

Marshall Chess, executive coordinator for the label said that the price was lowered because of the album took place in only one night. "There were very few expenses incurred with the record—the kind that make most records so expensive—like studio time, mixing sessions, etc.," he said.

The album was recorded at the Ed Sullivan Theatre in New York last year and features Rick Hopkins, Ry Cooder, Mick Jagger, Charlie Watts and Bill Wyman.

Capitol Disclaims Ken Chesley's 'Desh'; Launches Some of its Own

NEW YORK—Brown Meggs, Capitol Records vice president, has disclaimed charges leveled at the company's record by Allen Klein regarding marketing terms of the "concert for Bengla Desh." In a reply by letter to Klein, Meggs answered the principal points raised in a letter addressed to Capitol Records President Bob Krasnow.

Meggs said that there was enormous interest in the album from dealers and distributors who bought its release and that it was the most highly publicized album in the trade's history even before it was released. But he said, because of extended negotiations among the three parties (Apple, CBS and Capitol), the album did not "reach the marketplace until long after co-op advertising with major Capitol accounts had been planned and scheduled for the Christmas season. However, since Jan. 31, Capitol has actively solicited co-op advertising."

Meggs's letter also stated that

Capitol does not have absolute control over content of co-op advertising and that items like "Bengla Desh" which offer little operating margin are not favored for promotion. Meggs also said that there was no agreement between Capitol and CBS for the undertaking of a cooperative advertising and pro-

motion campaign, to be funded 25 percent by CBS."

Meggs also disclaimed Klein's claim that Capitol was not doing the "Bengla Desh" album in best efforts on distribution and advertising, as stated on a letter that "Capitol has sold and pro-

(Continued on page 18)

Isaac Hayes Produces New S. Davis Jr. Single

By ELIOT TIEGEL

LOS ANGELES—Isaac Hayes has written a full-length vocal for his "Shuff" instrumental success as the "vehicle" for introducing a contemporary Sammy Davis Jr. image on MGM Records.

Hayes and his Memphis-based musicians have already recorded

the music and the composer will produce Davis' debut MGM single here at the company's recording studio shortly.

The single will be a rush release, says Mike Curb, MGM's president, who signed Davis and came up with the idea for the "Shuff" project in concert with the performer.

Davis' recording career has centered around a middle of the road musical sound which exemplified his disks on Decca and Reprise.

MGM is cognizant of past problems which have established Davis as a performer who can deliver, but Curb points to the Omson Brothers as a prime example of an act which was given a new, updated image with resultant massive sales acceptance. He also notes that the singing of Louis Russell and Steve Lawrence and Eydie Gorme, were also steps taken in the same direction.

Isaac Hayes and the Sixx Volt/Enterprise organization which distributes Hayes' LPs, have already established a working relationship. MGM obtained Hayes to score its "Shuff" film, with the company's distributor, the double copy LP and Enterprise receiving label credit and a share of the sales.

If all LP issues as a result of the single, MGM and Enterprise would undoubtedly share in the marketing efforts and sales.

"Once Sammy is recorded properly, hell appeal to the college and teen markets, then hell pick up his adult following," Curb believes.

Hayes is being used on this first project, Curb explains, because

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Novel Dallas Racking Plan

DALLAS—A novel approach to rack jobbing, utilizing a merchandising modules to sell current hit records and tapes in traffic areas, has been announced by Trans World Marketing Inc.

The new firm, headed by local music executives, also includes Phil M. Pomeroy, president of Pommeroy Records and affiliated publishing firms. Under its proposed plan, TWM would sell the 100-different types modules to its distributors, who would place the module in retail stores. Distributors would be responsible for completely servicing and collecting on each module with all merchandise ordered from TWM.

The patented module is described as a futuristic-styled portable, low-price unit with built-in stereo system, in addition to the container for the 100 different types of music, all from labels would be used.

More Late News

See Page 78

Polygram Buys Merc, Interest in Chappell

CHICAGO—Mercury Records has been sold by North American Philips Corp. to the European-based Polygram Group, the parent company through which Philips (Holland) and Siemens (Germany)

maintain their entertainment business interests.

North American Philips has also sold its 50 percent interest in Chappell and Co. (New York) and its 49 percent interest in Chappell and Co. (London) to Polygram.

No purchase prices were revealed.

Irwin Steinberg remains as president of Mercury Records. He told Billboard: "I cannot be more than too firmly that our distribution and Philips Group will continue to be used, although possibly the program name will be carried somewhat differently."

Mercury will eventually continue its activities under the Phonogram Inc. banner. The company has been a licensee of Phonogram since 1961.

Steinberg commented: "There will be a Phonogram organization in the U.S. but as yet there are no details as to people or to purpose."

The sale means that Phonogram International (formerly Philips Phonographic Industries) has its own base in the U.S. and will be, with Chappell and Co. and Polygram, under the Polygram organization eventually.

Steinberg commented: "The

(Continued on page 12)

Tapes Are Seized in Florida

MIAMI—Miami police, with the cooperation of the Florida state attorney's office, seized 109 tapes of Atlantic artists in a raid on the "Hialeah" suburb of Miami.

The clerk of the state, Denise Cann, was cited under a Florida state law that it is "illegal to take recordings that are duplicated without the permission of the owner of the master," said lawyer

William Dunn, who accompanied police officers to the raid.

Dunn is representing the Harry Fox Agency in a civil lawsuit in federal court in Miami. He commented: "The Hialeah raid was the first arrest under Florida legislation, the brand of Atlantic records found were Alpine-8 and Omega-2."

Also accompanying police on the raid was Atlantic vice president Jerry Weisler's attorney.

Police officials, after seizing the Atlantic artists' tapes, sealed the store's counter. Tapes of artists on whose labels were found the

Weisler said he is seeking "writures of authorization" from executives of the record companies to enable him to pick up tapes of other artists on these labels and turn them over to the lawyers.

Weisler already has secured an authorization from Warner Bros. Records, according to Dunn, these tapes would be confiscated today (Friday).

Dunn was served with a subpoena court citation for a court appearance. She is charged with

three separate counts insofar as it was alleged that she sold three tapes, one tape being considered a separate offense.

Rubinson Bows S.F. Complex

SAN FRANCISCO—Dave Rubinson, who partnered with Bill Graham in the varied Folklore record, production and management corporations, has resigned his active participation in these enterprises to form his own independent operation.

Rubinson's newly formed record complex, tagged Dave Rubinson And Friends, will concentrate its efforts in the field of record production, artist management and music publishing. In addition, they have been set up to administer other music publishing companies.

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Have Clark Sparks Stax Gospel

By IAN DOVE

NEW YORK—Via their Gospel Truth label, the Stax company is launching a black gospel campaign aimed at the youth market, said Dave Clark, director of the label.

The label will promote it as "gospel rock," which Clark, a veteran in the black gospel production and promotion field, said

is a merging of the gospel "truth lyrics" to contemporary back-up sounds.

Clark's initial promotion has been on the label's Rance Allen Singers. The group's first album, said Clark, "has got more across the board radio play than any other album I've worked on. It has received major play in the

New York, Baltimore, Washington and Chicago markets, going to No. 1 in Detroit, which is really a Top 40-R&B market."

Clark will also be working on Gospel Truth artist, Reverend Lee Jackson, producing the Macco Woods Choir for Enterprises, another Stax subsidiary—and several other groups. All will be in the gospel-rock format.

Clark considers that youth interest in black gospel music has "never been higher." He pointed out that the "Jesus movement" has helped that there is interest in black gospel in underground outlets. "We have also seen that more kids are attending gospel concerts — it's no longer a strictly middle-aged audience," he said.

Move Moves to UA

LOS ANGELES—The Move's new single, "Chinatown," announced several weeks ago as an MGM release, is being moved to United Artists Records and all future product by the English group will be handled by UA. UA and MGM reached an amicable agreement about the status of the Move's U.S. contract.

Columbia and Epic Execs Set for Sales Meets

NEW YORK — Columbia and Epic Records executives hit the road last week to attend regional sales meetings in four cities. Clive Davis, president of Columbia, attended the meeting in New York, which was held Jan. 17, and the meeting in Los Angeles, which was held Jan. 22. The other meetings took place in Chicago on Jan. 18, and Dallas on Jan. 20. The meetings were attended by Columbia and Epic's entire field sales force in each region, and the meetings were patterned after Columbia's convention and maintained the label's theme of "The Music People."

The meetings, which were co-chaired by vice president, marketing, Bruce Lundvall and the regional directors, newly appointed Northeast regional director Paul Smith, Southwest Regional Director Van Van Gorp, and West Coast regional director Del Costello, featured presentations by a number of executives from Columbia. New York office, including Steve Popovich, director, National Promotion singles, Ron Alexander, vice president, Epic/Columbia Custom Labels, and Mike Kagan, Epic/Columbia Custom Labels director of National Promotion reporting on Epic product, Jim Tyrrell speaking about the market created

WB Hosts Dealer Shows

LOS ANGELES—Some 1,000 dealers, Warner Bros. sales-promotion personnel and representatives of radio and the press went around the Queen Mary for the WB January sales meeting Monday (17). The "It's Better in Burbank" presentation has been shown in 20 cities this month, and is now possible in offbeat meeting halls such as ships (Los Angeles and New Orleans), an island (Seattle) or a nearby lodge (San Francisco).

The presentation was done via a video. One film show featuring famed Warner Bros. cartoon characters, such as Bugs Bunny and the voice of "Looney Tunes" Gary Owens with a series of Burbank joke interludes. Other graphic aids included a kit containing posters, brochures, singles excerpted from forthcoming albums and Warner Bros. latest double-record sampler album, "The Whole Burbank Catalog."

The evening includes tours of the Queen Mary, dinner, the slide show and a set by John Stewart and his group. Upcoming product showcased in the presentation featured Mabo, a big latino-rock band led by Carlos Santana's guitarist brother, Jorge. Jerry Garcia of the Grateful Dead with a solo album, "Garcia"; Jackie Lomax's "Lomax

Three"; and Captain Beefheart's blues album, "The Spotlight Kid." Other Warner's albums in the show were the Walter Rialto soundtrack album from "Clockwork Orange." Ry Cooder's "Into the Purple Valley," the label's first Donno Warwick LP, "Diome," and producer-writer Alan Toutsaint's "Life, Love and Faith."

Meetings Bow ABC Products

LOS ANGELES—Key local and regional promotion men and all district managers and field sales personnel are being introduced to new ABC/Dunhill album product at a series of meetings throughout the country during Sunday (30).

Select promotion representatives gathered here Thursday (29), followed by a western states distributor meeting in Las Vegas Friday (31). Through Sunday (31), eastern distributors will meet at a Bahamas conference starting Friday (28).

Set for January is product from Hamilton, Joe Frank and Reynolds; Richard Linkin; the Commodores; L. L. Cooly; Dr. John; tenor saxist John Klemmer and keyboardist Clifford Cordell, latter three artists being on Columbia.

Set for February and March are Bobbi Whitlock, once of Daryl and the Dominoes and Delaney & Bonnie; John Kay of Steppenwolf in a solo outing; and B.B. King. There will also be new product from Three Dog Night; the Grass Roots; the James Gang; John Lee Hooker, jazz newsmen like the Pointer Sisters; Texas duo, Noah, a Canadian trio; Gordon Waller and Cashman & West. Beverly Sills will also have a new album.

Odies Boost For Jukeboxes

MANHATTAN, Kan.—A Kansas State Univ. student here has completed what is believed the first scientific study how oldies perform on jukeboxes. The study reveals many valuable programming factors, among them that oldies do increase jukebox play and result in more significant listening play when promoted on the jukebox.

When promoted, oldies resulted in \$1.9 more average number of plays when programmed but not promoted the figure was compared with pre- and post-experiment machines. However, average

Executive Timetable



ALTSCHULER

TELLER

WYNSHAW

Robert Altschuler named to the newly expanded position of director, press and information services, responsible for planning and development of press and field communications for Columbia, Epic, and the Columbia custom labels. Included in Altschuler's responsibilities is the literary service department, which is in charge of liner notes, the field communication department and the continued direction of the press and public information department. Altschuler joined Columbia from Atlantic Records where he was director, publicity and advertising. Al Teller appointed to the newly created position of director, merchandising, Columbia Records responsible for planning and placement of national print and radio advertising, direct retail advertising and point of sale merchandising. He also serves as project coordinator for new artist exploitation and continues supervising the college rep program. Teller was recently director marketing development, Columbia, joining from Playtex Enterprises. David Wynshaw appointed to CBS director, artist relations and special events, directing artist relations, concert and TV booking coordination, artist tour activities and planning company functions and company live shows. He was formerly director, artist relations.

Charles Nuccio named vice president, general manager, Abkco Records. Nuccio formerly with Capitol as vice president in charge of independent operations and promotion, joined Abkco Industries a year ago and served as liaison with Apple Records.

Stan Stanley, with Chappell and Co. for 32 years and their general manager since 1950, retires from the company Tuesday (1). Stanley was closely associated with the late Chappell head, Max Dreyfus for many years.

Bill Rudolph appointed regional manager of the Dallas branch of Warner/Elektra/Atlantic Distributing Corp. He was formerly with Columbia Records, Pittsburgh. . . . Peter J. Redgrove appointed to the newly created position of vice president, marketing and sales, Spoken Arts Inc. He joined Spoken Arts in 1966 as sales representative and most recently was sales manager.

. . . Larry Weiss has joined The West professional staff of Famous Music publishing companies. He will be responsible for acquisition development of the company's contemporary catalog. He was previously with Bob Crewe, Claus Ogerman and Kapp Records.

Terry Lee named vice president, Segue Records responsible for pop/rock and national promotion and distribution for the Pittsburgh-based company. . . . Marvin Katz has been made a partner of Mayer and Nussbaum, legal firm which represents Atlantic Elektra Records. He was previously an associate with the firm.

. . . Leo J. Murray named vice president, corporate affairs, Goldmark Communications. He was formerly director of information services for CBS Laboratories. . . . S. Carl Huber named director of parts and service for the Cartrivision color video tape cartridge system at Cartridge Television. He was previously general manager, parts and service operations, General Leisure Products Corp. . . . E. Peter Larmer has resigned as head of the consumer electronics division, Ampex Corp., to join SCM Corp. as vice president, general manager Appliance and Floor Care Division.

Will Roth named vice president, operations, Teletronics International. He was previously general manager of Recording Studio Inc. in New York.

Barbara Skydel named vice president, Premier Talent Associates. Before joining Premier four years ago, Miss Skydel was associated with GAC, ITA and Peter Nero.

Martin Mazner named account executive with the Los Angeles office of Levinson and Ross associated with GAC, ITA and Peter Nero. He was formerly a marketing public relations. He was formerly a marketing public relations.

Bob Caviano joins the rock concert division at Agency for the Performing Arts, New York. He was formerly an agent for American Talent International.

Bart Siegelson named general publishing manager of Our

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JANUARY 29, 1972 BILLBOARD

Stewart Holds Licensee Meet

CANNES, France—United Artists Records held its fourth annual licensee meeting Saturday (22) at the Majestic Hotel here. Among the 30 licensees meeting with UA president Michael Stewart were representatives from Belgium, France, Switzerland, Italy, Portugal, Spain, Scandinavia, Mexico, Japan, Holland, Great Britain and Germany.

Audio-visual presentations of product from the U.S., England, France and Germany were held, followed by a free-for-all forum discussions and a banquet.

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Every once in a
long while, a great solo singer comes along.

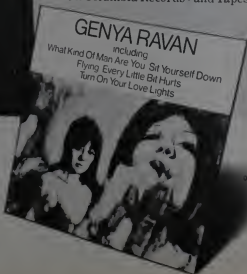


Genya Ravan's debut album as a solo artist is on Columbia. It's ten well-chosen, hard-hitting songs, powerfully produced and arranged.

Cash Box said, "Genya tears us to pieces with songs of her own choosing and every one shreds to perfection."

And you'll be as happy that Genya's on Columbia as we are. Because that makes it all the easier for you to get her across to the public.

On Columbia Records* and Tapes



Columbia Records
is happy to announce that, this
time, she came to us.

A&M Records warmly and proudly welcomes Joan Baez.



Conniff Refurbishing; Seeks Today's Sounds

By ELIOT TIEGEL

LOS ANGELES—Ray Conniff has "freshened his sound" by using younger male voices, reducing the number of singers in his chorus, going to harder rhythmic patterns and using tracks for the first time.

The result is his just released LP, "I'd Like to Teach the World to Sing," which marks a turn for the veteran arranger.

"The record industry moves so fast that if you stay with the same style you get left by the wayside," Conniff admits. In the past, Conniff used as many as 25 singers, a large brass section, one drummer and recorded everything simultaneously.

"This is the first time that we put the rhythm tracks down first and the singers on the next day. On the third day we added sweetening."

The irony of all this carefully planned work to create a contemporary sounding LP to reach new ears, is that when Conniff plays at a White House concert Friday (28) to celebrate the 50th anniversary of DeWitt Wallace's founding of Reader's Digest, he'll be on a nostalgic trip. The White House wants a night of nostalgia. So for 30 minutes Conniff will play songs which reflect the 50-year span of the Digest, using 16 singers from Los Angeles and members of the Marine Corps Band.

President and Mrs. Nixon selected Conniff for the performance in the West Room and the concert marks his first show for a head of state.

He will use a small ensemble as the backup for the singers, playing such numbers as "It's the Talk of the Town," "Deep in the Heart of Texas," "April in Portugal" (Mrs. Nixon's favorite song), "Somewhere My Love," "Que Sera Sera/True Love" and "Imagine."

This last song is in the LP and has been released as a single at Columbia's request.

More Youth

Conniff says he used younger male singers (contracted by John Baylor and his brothers) to achieve a stronger, more modern sound. Words are phrased differently today and the guys are singing much more in the high register.

The LP also marks the first time Conniff and Snuff Garrett have worked together. Three drummers, among others, were also used: Hal Blaine, John Guerin and Ronnie Tutt.

Conniff wrote differently for this LP because of his new objective: young people. "I wrote a lot of union figures for the brass and a lot of sustained notes."

Conniff notes that young songwriters are often guitar players who tune their instruments to a

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Stigwood Wins Suit in Illinois

NEW YORK—In still another court action involving the staging of "Jesus Christ Superstar," U.S. District Judge Robert D. Morgan, Peoria, Ill., has ruled in favor of the Robert Stigwood Group, granting a permanent injunction against defendants Mid-America Rock Organization, Hank Skinner, individually and doing business as Peoria Musical Enterprises and Peoria Musical Instrument Co.

The injunction "permanently enjoined and restrained (the defendants) from infringing in any manner whatsoever, whether directly or indirectly, the said copyrights of Leeds Music Limited Corporation and The Robert Stigwood Group Limited thereunder in any manner."

A temporary restraining order had been previously entered after a hearing before the court, whereby the show scheduled for presentation Dec. 12 at Exposition Gardens had been canceled. On Dec. 22, Hal Zeiger presented two performances of the authorized concert version of "Jesus Christ Superstar" at the Gardens.

Kinney Group Branches in 30% Increase

LOS ANGELES—The mood at Warner/Elektra/Atlantic Distribution Corp. is bullish. Business covering the quarter from October through December was up by 30 percent WEA reports. And if the same ratio of increase continues for products from the three labels and any lines distributed by them, WEA projects a 40 percent rise in business for 1973.

Joel Friedman, WEA's president, cites two reasons for the sales surge: first, hot product and, secondly, the manpower to export this merchandise to the marketplace in an effective manner.

A combined sales-promotion-executive cadre for the eight branches totals 120 persons. WEA officially got going on Jan. 1, 1971 when the Warner Bros., Glendale, Calif., branch began servicing all three labels. The other seven branches were formed within nine months. Fifty percent of the country was being serviced by WEA within the first six months of its existence.

Rocky Road Exec on Tour

NEW YORK—Marc Gordon, president of Rocky Road Records, which was formerly Carsons Records, has scheduled a four-week European tour to complete negotiations for exclusive worldwide recording rights for the Easy Beats, an English rock group, and Colin Arcey, a black vocalist from Liverpool.

Gordon, who also manages the Fifth Dimension, will also be supervising their tour as well as meeting with record distributors for Rocky Road. He will visit London, Frankfurt, Wiesbaden, Amsterdam, Hamburg, Birmingham, Manchester and Paris.

Gordon will also be looking for new artists while abroad. The label recently has signed contracts with Max, Super Sweetgrass, Viva, Holly Sherwood, Boonie White and Al Wilson.

Bagdasarian Dead

LOS ANGELES—Ross Bagdasarian, 32, creator of the Chipmunks in 1958, died last week of a heart attack. He was one of Liberty Records top selling acts. The Chipmunks' recording records he created for the Chipmunks. He was with Monarch Music at the time of his death.

IN ODIES PROMO, UA 'SOCKS' IT TO WHISKY

LOS ANGELES—United Artists Records is taking over the Whisky-a-Go-Go Monday (13) to tow a Legendary Rock Hop & Malt Party honoring its new Legacy Masters Series. Theme of the party is West Coast early 1960's rock, the period covered by the first four Legacy Masters releases, double-record sets of Fats Domino, Ricky Nelson, Ian & Dean and Eddie Cochran.

Appearing at the Rock Hop will be the Fleetwoods, Del Shannon, the Ventures, Bobby Vee, Freddy Cannon, and other surprise stars from a decade past. The party will be filmed and taped Pioneer rock movies from the period will be shown.

UA claims that early reaction to the Legacy Masters produce makes these among the fastest-moving odies packages in history. Each two-record set lists UA's 66-68 and includes an in-depth illustrated biography booklet bound into the album. Further Legacy Masters releases in the works include Ike & Tina Turner, Johnny Rivers, Gordon Lightfoot, Steve Winwood, Miles Davis, Smiley Lewis and Shirley & Lee.

NARM Parley Slates 'Super Rap' Session

NEW YORK—The 14th annual NARM convention, which convenes March 5 at the Americana Hotel, Bal Harbour, Fla., will hold its "Super Rap" session on March 6. Purpose of the session is to give members an opportunity to speak on the current state of the rap movement. These are "The retailing explosion," "The Role of the Record Store," "The Role of the DJ," "A Tool for Improving Merchandising and Diminishing Returns" and "Today's Challenges in Radio Promotion."

Joe Smith, Warner Bros. Records vice president, will moderate the discussion. Each of the topics will have a panel, or firing line of experts on the subject.

Panel members on "The Retail Explosion" include John Cohen.

Lee Hartstone, Amos Hellinger and Jim Schwartz.

Joining them on the firing line will be Jack Holzman, Jerry Schoonbein and Irwin Stein. Other NARM "Rock Jobber" panelists include Jacobs, David Press and Phil Spector. Manufacturers include Herb Goldfarb, Mort Hoffman, Martin Schlichter and Ots Smith.

The "Data Processing" panel will draw, among others, Jack Grossman and Marvin Sainer. Manufacturers include Joel Friedman and Gene Settle. The "Radio Promotion" discussion will include William Hall and Joe Martin. Manufacturers will include Neil Bogart, Jerry Westler, Radio representatives will be Bob Hamilton, Bill Lowery and Curtis Shaw.

Big Division Names Goody

NEW YORK—Sam Goody has been named chairman of the Anti-Defamation League's Music and Performing Arts Division, which will hold its annual luncheon meeting Feb. 16 at the Hotel Pierre. Named to serve as co-chairman are George Gabriel of BMI, Ira Moss of Pickwick International, and Sam Stolen of Sam Goody, Inc. Honorary chairmen for the event are Clive Davis, president of Columbia Records, Stanley M. Gorikov, and Jack Grossman of Jack Grossman Enterprises.

The luncheon is being held in conjunction with the Music and Performing Arts Lodge of B'nai B'rith. Floyd Gliner of Shalimar Packaging Co. is president of the Lodge. David Rothfeld of Korvette's is Lodge ADL chairman.

Flying Dutchman To Cut LP on A Dial Book

NEW YORK—Flying Dutchman Records will be tying in with Dial Press' upcoming publication of Gil Scott-Heron's novel, "The Nigger Factory." Scott-Heron, who records for Flying Dutchman, will record an album of poetry and songs based on the book and carrying to same title.

Hansen Publications is also publishing 12 songs from his current Flying Dutchman album, "Pieces of a Man." The label is sending copies of the Hansen book and the album to record artists and producers, in an effort to promote the work.

Either Philips has recorded Scott-Heron's "Home Is Where the Hairs Are" for CTI Records. Scott-Heron is also negotiating with NPP to release a black comic book monthly.

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BREAK-OUT SINGLES

Van Morrison
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 Every day, about 15 new stations add this one. Van's second single hit from his WB "Tupelo" album. Among many others, it's pop with KHJ, KFRC, WOR-FM, KDAY, KQWB, WFOH, WDGX.



Alice Cooper
"Under My Wheels"
 America's new power-rock leaders are hitting hard with this single from their "Killer" album. Believe us, or check with over 250 stations, including KOIL, WKRN, WABX, KING, KRIZ, WNEW-FM, KRLA, KLOS, KQWB, WIXY, WCOL, WPLJ, KDAY...



Earth, Wind & Fire
"I Think About Loving You"
 The on-going R & B pop success of this mighty new group is amassing a lot of radio action, and specifically we include WAMO, WJLD, WWRL, WDAS, WLBI-FM, WHUR, WABQ, WNEW-FM, WDIA, WLBI, KWIK, WLIR-FM, WASH, WILD, and dozens more. A big hit.



All better babies from Warner/Reprise. Tape versions of these albums distributed by Ampex.

Ampex Unfolds New Division Strategies

See related story in Tape Cartridge section

CHICAGO—Ampex Corp. moved quickly into Phase II of its program to discontinue the consumer equipment division.

Following its announcement to phase out of cassette, cartridge and open reel tape recorders and related accessories, Ampex took these steps:

—Will continue to market an open reel deck, model AX 300 at \$649.95, through the company's Audio/Video Systems division based in Redwood City, Calif.

—Will continue to market a cassette cleaner/demagnetizer, model 220 at \$4.95, through the company's Magnetic Tape division based in Redwood City, Calif.

CTI & Kudu Will Stage 'Winter Jazz' Concerts

NEW YORK—CTI Records and Kudu Records will present a "Winter Jazz" concert package consisting of the two record companies' all-star musicians, in Cincinnati, Feb. 24; Chicago, Feb. 26; and Detroit, Feb. 27.

Appearing at all the concerts will be Freddie Hubbard, trumpet; Hubert Laws, flute; George Benson, guitar; Stanley Turrentine, tenor saxophone; Hank Crawford, tenor saxophone; Johnny Hammond, organ; Ron Carter, bass; Afro Montero, percussion; Grover Washington, Jr., alto saxophone; Bernard Purdie, drums; and singer Esther Phillips. Frankie Crocker, air personality at WLIR, New York, will host all three shows.

The package was put together by Creed Taylor, president of CTI

—Will continue to sell products (inventory) through dealers (inventory) through dealers and distributors at Fair Trade prices.

—Will continue to negotiate with other companies like Magnavox Co., to sell portions of existing lines.

—Thomas E. Davis, group vice president, consumer equipment division, has named Roy Fabbini, acting general manager, consumer equipment division, to succeed A. Peter Larner, vice president and general manager, who resigned to join SCH Corp. as vice president and general manager of the appliance and floor care group. Robert J. Whitehouse, national sales manager, has been named marketing manager of the equipment division to succeed Lawrence R. Pugh, who is on special assignment reporting to Davis.

TIC Registers 2nd Qtr. Loss

NEW YORK—Transcontinental Investing Corp., in the process of being acquired by James Ling's Omega-Alpha, reported a loss in the second quarter ended Nov. 30.

The six-month loss is \$1,478,000, or 12 cents a share, on sales of \$49,100,000, compared with a profit of \$4,067,000, or 48 cents a share, on sales of \$55,700,000 a year ago.

In the second quarter, gross was \$26,400,000 and net was \$1,478,000, compared with a gross of \$32,800,000 and a net loss of \$1,403,000, or 12 cents a share, in the second quarter of 1971. Average number of shares is 8,500,000 compared with 8,571,000.

2nd Qtr. 1971 1970
Gross Income \$26,400,000 \$32,800,000
Operating 21,900,000 23,000,000
Net loss 115,000 1,403,000
Gross income 49,100,000 55,700,000
Net loss 1,478,000 4,067,000

Market Quotations

As of Closing, Thursday, January 20, 1972

NAME	1971 High	1971 Low	Week's High	Week's Low	Week's High	Week's Low	Net Change
Administr.	21 1/2	8	625	200	17 1/2	19 1/2	+ 2 1/2
A&P Plastic Pak Co.	12 1/2	8	160	80	9 1/2	9 1/2	0
American Audio Vending	11 1/2	8 1/2	12 1/2	10 1/2	8	8	0
AEC	10 1/2	8 1/2	10 1/2	8 1/2	52 1/2	55	+ 3
Ames	23 1/2	10	395 1/2	350	52 1/2	55	+ 3
Amoco	14 1/2	5	91	6 1/2	6 1/2	6 1/2	0
Audio Radio	14 1/2	5	91	6 1/2	6 1/2	6 1/2	0
Avco	16 1/2	11 1/2	17 1/2	16 1/2	16 1/2	16 1/2	0
Ball Corp.	19 1/2	12 1/2	148 1/2	140	19 1/2	18 1/2	+ 1
Amway	8 1/2	5	95	10 1/2	10 1/2	10 1/2	0
Asp & Howell	60 1/2	37 1/2	60 1/2	39 1/2	12 1/2	12 1/2	0
Avco	19 1/2	12 1/2	148 1/2	140	19 1/2	18 1/2	+ 1
Cardinal Ind.	21 1/2	8	207	11 1/2	10 1/2	10 1/2	0
CBS	30 1/2	18 1/2	857	80	14 1/2	14 1/2	0
Coca-Cola Pictures	7 1/2	6 1/2	149	11 1/2	9 1/2	11 1/2	+ 1 1/2
Coca-Cola Corp.	14 1/2	8	140	48 1/2	14 1/2	14 1/2	0
Creative Management	12 1/2	7 1/2	280	12 1/2	11 1/2	11 1/2	0
Crane Co.	150 1/2	7 1/2	142 1/2	150 1/2	13 1/2	14 1/2	+ 1
Interstate United	17 1/2	6	690	11	9 1/2	10 1/2	+ 1
Kellogg Services	39 1/2	25 1/2	188	37 1/2	35 1/2	36 1/2	+ 1
Wachtel	14 1/2	8 1/2	197	14 1/2	14 1/2	14 1/2	0
Wachter Electric Ind.	19	16 1/2	105 1/2	19	18 1/2	19	+ 1
Wachtel Inc.	52 1/2	18 1/2	81	23 1/2	25 1/2	25 1/2	0
Wachter	30	17 1/2	81	23 1/2	25 1/2	25 1/2	0
Wachter	79 1/2	19 1/2	289 1/2	23 1/2	26 1/2	21	+ 1 1/2
Wachter	24 1/2	13 1/2	247	21	20	20	0
Wachter	14 1/2	8 1/2	197	14 1/2	14 1/2	14 1/2	0
Wachter	34 1/2	3	390	5 1/2	5 1/2	5 1/2	0
General Electric	14 1/2	8 1/2	127	14 1/2	14 1/2	14 1/2	0
Gulf & Western	34 1/2	19	330 1/2	34 1/2	31 1/2	32 1/2	+ 2
Hemlock Corp.	13 1/2	8 1/2	457	11 1/2	10 1/2	11 1/2	+ 1 1/2
Henderson	14 1/2	8 1/2	359	14 1/2	10 1/2	10 1/2	0
Harvey Group	45	37 1/2	85	40 1/2	40 1/2	40 1/2	0
Instruments Systems	24 1/2	13 1/2	247	21	20	20	0
ITT	37 1/2	45 1/2	368	67 1/2	59 1/2	62	+ 2 1/2
Supertec	32 1/2	15 1/2	699	14 1/2	13 1/2	14 1/2	+ 1 1/2
Tandy Corp.	42 1/2	30 1/2	787	41 1/2	29	41 1/2	+ 7 1/2
Telex	22 1/2	7 1/2	563 1/2	14 1/2	11 1/2	13 1/2	+ 1
Tenneco	22 1/2	13 1/2	127	22 1/2	22 1/2	22 1/2	0
Transamerica	20 1/2	14 1/2	697	20 1/2	19 1/2	19 1/2	0
Transcontinental	14 1/2	8 1/2	127	14 1/2	14 1/2	14 1/2	0
Trans World	22 1/2	14 1/2	85	19 1/2	19	19	0
20th Century Fox	12 1/2	7 1/2	292 1/2	12 1/2	14 1/2	14 1/2	+ 1 1/2
20th Century Fox	12 1/2	7 1/2	292 1/2	12 1/2	14 1/2	14 1/2	+ 1 1/2
2M	135 1/2	9 1/2	485	132 1/2	129 1/2	131 1/2	+ 2 1/2
Am. American Philips	31 1/2	21 1/2	136	28 1/2	27 1/2	28 1/2	+ 1 1/2
Philips International	32	23	535	42 1/2	40 1/2	41 1/2	+ 1 1/2
Philips	42 1/2	34 1/2	147 1/2	38 1/2	35 1/2	36 1/2	+ 1 1/2
Permal	40 1/2	29 1/2	101	33 1/2	32 1/2	32 1/2	0
Sony Corp.	22 1/2	13 1/2	207	22 1/2	22 1/2	22 1/2	0
Vendo	17 1/2	9 1/2	129	14 1/2	13 1/2	14 1/2	+ 1
Vendo	10 1/2	5 1/2	369	8	7 1/2	7 1/2	0
Wachter	18 1/2	10 1/2	250	18 1/2	17 1/2	18 1/2	+ 1
Zenith	54 1/2	36 1/2	1100	46 1/2	44	45 1/2	+ 1 1/2

As of Closing, Thursday, January 20, 1972

OVER THE COUNTRY	Week's High	Week's Low	OVER THE COUNTRY	Week's High	Week's Low
ARCO Inc.	8 1/2	6 1/2	Kaiser Entertainment	4 1/2	3 1/2
Audio	3 1/2	2 1/2	Kellogg	14 1/2	10 1/2
Audio Phonics	6	4 1/2	M. J. Josephson Assoc.	6 1/2	6 1/2
Bell Corp.	3 1/2	2 1/2	M. J. Josephson Assoc.	6 1/2	6 1/2
Cardinal Ind.	29 1/2	20 1/2	NWC	1 1/2	1 1/2
Card Packaging	6 1/2	6 1/2	Perceptics Ventures	4 1/2	2 1/2
Cardinal Ind.	29 1/2	20 1/2	Resonance	1 1/2	1 1/2
Gales Retail	14 1/2	13 1/2	Schwartz Bros.	1 1/2	1 1/2
Gales Retail	14 1/2	13 1/2	Tenneco	22 1/2	22 1/2
Integrity Enterprises	13 1/2	11 1/2	United Retail & Trade	4 1/2	3 1/2

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

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CBS Acquires 11 W.C. Audio Stores

NEW YORK—CBS has completed acquisition of Pacific Electronics, which operates 11 audio/tape stores under the name Pacific Stereo.

The retail chain, with stores in Los Angeles and San Francisco, will be operated as a wholly-owned subsidiary of CBS Records. Terms of the cash acquisition were not announced.

2 Mil Mark for The Sly Group

NEW YORK—Sly and the Family Stone's single "Family Stone" on Epic Records has sold over the two million mark and continues to sell about 100,000 copies a week, after having been on the charts for 12 weeks. The single was culled from the Family's LP "There's a Riot Goin' On," which was certified gold on the day of its release.

Mega Contracts Carol Channing

NASHVILLE—Mega Records, as part of its expanding program, has signed Carol Channing and will record her again in February.

Miss Channing already is a multiple gold record winner and will seek to incorporate the Nashville sound into her new releases, to be produced by Jim Stewart.

Stewart and Doug Ashdown, both of whom produce independently for Mega, went to Dallas to work with the artist and incorporated some of the material she will record into her new woman show.

Newlex Reports 2nd Quarter Gains

NEW YORK—Newlex Inc. reported increases in sales and earnings for the second quarter, ended Nov. 30.

Net sales were \$123,340,000 and net income \$334,000, or 9 cents a share, compared with \$92,600,000 and \$277,000, or 6 cents a share, a year ago.

In an earlier report, David H. Peizer, president, said he is hoping for fiscal 1972 operating profit of more than 40 cents a share, compared with fiscal 1971, income before a special credit of 13 cents a share. Fiscal 1972 volume, he said, will be about \$30 million, up from \$42.3 million.

In the first quarter, Newlex had net income of \$205,000, or 6 cents a share, on sales of \$102,024,000.

Peizer said Newlex's most profitable operation is in the audio division, where he expects profit to be about double fiscal 1971's \$300,000.

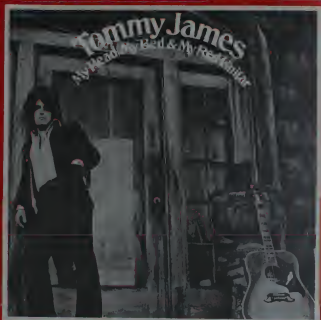
Newlex makes and markets leisure time and educational equipment, including recorders, tape decks, and professional video duplicating products (Electro Sound).

The company recently announced

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• CHOICE RECORDS/KANSAS CITY • COMMERCIAL
MUSIC/ST. LOUIS • DAVIS SALES/DENVER
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MEMPHIS • INDEPENDENT MUSIC SALES/
SAN FRANCISCO • MUSIC CARPET/HONOLULU
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RECORDS/JAX/ATLANTA • SUMMIT/ST. LOUIS
• UNITED ARTISTS/DETROIT • CLEVELAND
• PITTSBURGH • BUFFALO • WENDY/NEWARK
• JOSEPH M. ZAMOISKI/BALTIMORE

Col & Capitol File 2 Court Tape Actions

Continued from page 1

Association of America (RIAA). Local hearings on those enjoined were set for Jan. 27 and Jan. 28. Since ITI and Telecel exhibited product from other labels not in the action, both remained open throughout IHE but Matthew Productions immediately removed its sign advertising tapes. The two Navy Pier exhibitors were enjoined the day prior to that event's closing.

Bob Marcus of ITI, the firm circulating the memo referring to the Utah case brought by Tape Head against RCA, Columbia, ABC and Ampex, called the action "unfair harassment." Asked about his position in regard to payments to artists under contract to labels ITI offers, he said: "We have no contracts with artists. We have tried to contact labels and would be willing to make payments, say a quarter per tape, or whatever price was agreed on, but they will not respond."

Matthew Productions' Robert Levy said, "I quit offering the tape. I don't need the hassle." He said he saw no contradiction in offering the Bible and tapes by artists not receiving payments from his suppliers. He said: "It comes down to one thing—money."

Personnel at Eastern on the pier, said prior to the court action, that they were diversifying into display cases in lieu of the possible contingencies when new federal restrictions apply to tape duplicating. Feb. 15 "He will have to offer many test of series but, at least, that kind of product will have a longer life than chart titles."

Labels' Ad Cost

In Capitol's eight-page complaint explaining the financial involvement in promoting product, it states the label has spent \$35 million in advertising within the last five years. The Columbia complaint states its expenditure over the same period at \$20 million.

Capitol said also: "Among the performances owned by Capitol which defendants ITI and Telecel have thus dubbed on to tapes, pirated and appropriated... performances of Grand Funk Railroad, Glen Campbell, Merle Haggard, John Lennon and Sonny James."

Columbia's complaint mentions performances of Lynyrd Skynyrd, Ray Price, Janis Joplin, Santana, Chicago, Blood, Sweat & Tears, Simon & Garfunkel, Sly & Family Stone, Andy Williams, David Houston and Marty Robbins.

Goldman's letter said: "The record companies are not ashamed of underselling you the dealer in national tape club ads." However, in another letter available at the pier, this reference to tape clubs was absent. Goldman also said in both letters: "There are many devious merchandisers of tape around today. We caution you to be careful in doing business with many of these sources particularly since some may not be around to take back badly produced product."

Goldman's price in 200-500 lists is \$2 per cartridge. ITI listed prices at \$1.75 in quantities 5,000-9,999 up to \$1.10 in 10-49 quantities. A Super Hits catalog with the additional logo, "etc." which identifies Eastern Tape Corp. made an appeal to consumers: "In order to prevent a substantial increase in the price of these tapes write or call your U.S. Congressman asking him to oppose Senate Bill 46 unless it is amended to permit legal tape duplicators to continue in business."

General News

Studio Track

By BOB GLASSENBERG

Still cleaning up from the old year: Sigma Sound Studios, Philadelphia, ended the year with two million sellers to its credit. The Stylistics, "You are Everything," on Avco Records and "Drowning in a Sea of Love," by Joe Simon for Spring Records both received gold certification.

They are also very proud of their work on Laura Nyro's "Gonna Take a Miracle," as well as the live concert they did in conjunction with WMFR-FM. Then there was Wilson Pickett's "Fool You," as well as the Cose Che & Peppy's "I Know I'm in Love." The Ebnys also used the studio extensively in 1971 as did the Fuzz.

Harry Chipeeta, from whom I received all this information, also wanted to express his thanks to the many producers who helped Sigma have a "super heavy year," in his words. So thanks to Kenny Gamble, Leon Huff, Thom Bell, Bobby Martin, Stan Watson, Jesse James, Jimmy Bishop, Billy Woods, Van McCoy, John Madara, Tom Sellers, Jerry Ross, Clyde Otis, John Hill, Norman Harris, Richard Barrett and Harvey Fuqua. And thanks to the artists who helped as well. The Stylistics, Joe Simon, Laura Nyro, The Chambers Brothers, the DeLtones, the Four Tops, Mike Douglas, Bob McKenna, the Three Degrees, O.C. Smith, and Brenda and the Tabulations.

A&M Studios, Los Angeles, started off the new year with a bang, hosting Cheech and Chong, for Ode Records with Los Angeles producing; Joel Mitchell for work on her new Reprise album with Henry Lewy producing; Roger Kellaway for A&M with Steve Goldman producing; Goldman producing also a new Gull Gull LP for A&M, England Dan and John Ford Coley with Louis Shelton producing; Bob's Hutcheson with Harold Laod for Blue Note Records with George Butler producing; Jean Baez in for overdubs on her A&M album; Bobby Sherman for Meritame Records with Warren Zevon producing; and Bill Medley for A&M with Herb Alpert producing.

From Memphis and James Corsette comes the report that Ardent Recordings, Inc., has moved to what John Fry, president and owner of the facility calls a "conservative or traditional studio."

The new facility is built around a central patio featuring a fountain and live trees and foliage. It is a red brick structure in the French Colonial style which spreads over 7,200 square feet.

There are two complete studios now at Ardent, both with complete 16 track equipment which Fry also describes ultramodern. In fact, I wonder why Fry calls it a conservative studio. While it is true that in the past the facility has done much custom work, with those new 16's there will be plenty of the playlist and all hands in recording. For instance, Ardent has already completed a mix on a live

Tony Joe White album recorded in Europe and the Alabama State Troopers album featuring Doo Nix for Elektra.

At the Village Recorder, Los Angeles, as well as Mike Smith (finishing B.B. King's "Midnight L.A." and "London No. 2") for ABC, Dots are also working on Hooker's latest ABC LP. Also in were Harvey Maazel and Chad Stewart-Levy for New Ship Taylor Productions. Warner Bros. Bobby Hatfield and Fanny started on individual projects and Alice Coltrane has begun a new LP for ABC Impulse. Jim Putte has completed his new album for UA and ABC Impulse has Mel Brown scheduled for a date. Howard Roberts and producer Michel will be in soon to begin a new project. The Roberts' next album as well. They will use the quad facilities at Village producer and Hughes engineering; Buddy Miles in for Mercury; and Peter Anders in for Family Productions.

On the West Coast at RCA Studios, Hollywood are RCA artists Dave Severino and Van Cliburn working on individual projects, as well as Kirsner Records artist Phil Cody.

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White Front

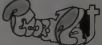
Continued from page 1

Healy's stores in San Diego in the White Front stores, NMC will rack 300 older titles, the local store has all handbouts. It will carry an estimated 3,500 single inventory per store.

Who would want to record where Sly Stone and Crosby & Nash did?

Buddy Miles, Sarah Vaughan, Eric Burdon, Quincy Jones, George Harrison and B.B. King would (and did).

Wouldn't You?



8456 WEST 3RD STREET LOS ANGELES, CALIF. 90024 (213) 653-0240

Executive Turntable

Continued from page 4

Children's Music/Geff-Green Publishing, Scepter Records' music publishing companies. He is a former director, professional activities, Burlington Music Co. George Houtt feigns California Record Distributors in Torrance, Calif., as general manager, replacing Bob Lavery. Houtt had been with the company 10 years before leaving in 1969 to enter music publishing. Bill Metz named sales manager, California Records, owned by National Tape and Records. Jack Bernstein, general manager of Alltapes, Dallas, named corporate vice president.

Denris Lavintahl named vice president, sales, ABC-Dunhill

Dr. Peter C. Goldmark, president and director of research at Goldmark Communications Corp., has been named consultant and technical advisor to the London-based EVR Partnership.

Milt Feldman, advertising director of Audio Magnetics Corp., has left to start his own agency.

Jules Sack, formerly executive vice president and general manager of Stereodyne, which went out of the tape business, has been appointed national sales manager of Gabriel Manufacturing Co., Stony Point, N.Y., which acquired Cassette Corp. of America.

J. Allen Fisher has been appointed manager of Ampex's advertising/sales promotion department in Redwood City, Calif.

Copyright Office Clarifies Fix Date on Recordings

Continued from page 1

is first produced on a final master recording that is later reproduced on published copies.

This would indicate that even if a record were released on Feb. 15th, but fixed at an earlier date, it could not be registered for copyright.

The same test holds for multiple tracks recorded for an LP. Counsel Goldman said only those segments fixed in final form on or after Feb. 15th can be copyrighted. If other tracks on the LP were recorded in final form prior to the Feb. 15 date on which copyrighting of recordings officially starts, they cannot claim copyright.

The Copyright Office counsel said these facts must be noted in registering such an LP for copyright. Only those segments of the LP recorded on or after Feb. 15th date can carry the copyright symbol (an encircled P) on the label.

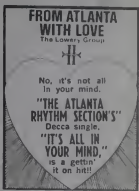
The counsel said the law does not apply to "recording sessions" but only to the final master-

fixation as it will be released. Also, counsel Goldman said that exhaustive and detailed analysis of individual cases with hair-splitting legal aspects could not be gone into on the basis of hypothetical questions.

The copyright application forms for registration of new records and tapes were not ready as of Jan. 17th, the date of Billboard's query. However, the U.S. printing office has promised the Copyright Office to have them ready in time for the Feb. 15th deadline. A draft of the application form was circulated among industry people and copyright attorneys for comment, with the final form evolved from meetings held in New York. The meetings were held Dec. 8 and 9, and were sponsored by the RIAA and the Music Publishers' Association.

Requests for the Copyright Office publication, "Copyright for Sound Recordings" (Circular 56), explaining compliance with the new law, have been coming in steadily, said counsel Goldman. For those who may have missed the information (Billboard Dec.

18, 1971), copies of the publication can be obtained by writing to the Copyright Office, Library of Congress, Washington, D.C. 20540.



Conniff Refurbishing; Seeks Today's Sounds

Continued from page 8

regular G chord, rather than the old method of playing different major chords and moving their fingers around on the frets.

He finds all the new technical aspects of composition refreshing and because there are enough good melodic tunes available, he has the wherewithal to co-write his three LP's a year. It usually takes six weeks to prepare an LP from song selection to studio work.

When he used to record all the ingredients at one time, he worked three sessions now it takes nine—three each for the rhythm, singers and sweetening.

"So more of my time is involved.

not I get a better sound on the rhythm because I don't have any mike leakage."

Since he gave up using brushes on the snare several LP's ago, Conniff's LP's have been moving toward a closer tie with rock rhythms. The new LP uses some standard effects only they are done with less frequency.

Conniff represents in many ways the plight of the successful middle of the road artist. He does not have top 40 airplay; yet his music is a steady seller. He has been as many records a year as many of the artists playing on top 40," he says. His LP's sell an average of 300,000 to 350,000 copies, he estimates.

stores have redesigned their record departments, and according to Friedman, "sales have skyrocketed."

In some instances, records have been moved away from books and TV sets and placed near slacks or items which teens buy more readily.

Following the dialog sessions with the three principal field buying sources, WEA intends to set up mini-meetings in select markets with select store managers to ascertain needs in their areas.

"There's a new breed of record store owner and buyer who understands the music and he wants to talk to you about the music. They are aggressive and they want to promote and sell," Friedman says. "I maintain it's absolutely necessary to have a dialog exist between them and us. You can't restrict it to the local salesman calling on accounts."

As a result of the breakfast meetings with Wherehouse personnel, WEA obtained suggestions for merchandising aids and posters. And this chain sold from 50,000 to 70,000 Nonexcess LP's alone during a 60-day period, Friedman points out.

The executive finds an excitement coming from the young record store owners and buyers who are enthusiastically to suggest how LP tracks "They really are into their music," Friedman says, adding it's a different feeling and a different individual who has come into the retail ranks.

First Edition Wants TRG Deal Voided

LOS ANGELES—Kenny Rogers and Terry Williams, principals of the First Edition group, filed suit in Superior Court here seeking to void their contract with a purchasing firm they are partners in, First Edition Productions.

According to the suit, in March 1968 the First Edition—which then included Mike Settle and Thelma Lou Camacho—drew up an exclusive publishing agreement with TRG Inc. This company set up a new organization, First Edition Productions, which issued stock shares and a \$150,000 advance to each member of the First Edition.

The Kenny Rogers-Terry Williams suit seeks to void the contract with First Edition Productions on the grounds that the publisher did not promote the stock effectively, as called for in the agreement, and that California corporate law requirements were not met in issuing the stock to First Edition members.

Polygram Buys Merc

Continued from page 3

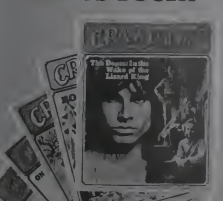
move is very positive for Mercury because Phonogram is solely devoted to entertainment in all its aspects. It's a much larger entertainment environment."

The deal was signed between Pieter C. Vink, president of North American Philips and Coen Sol, president of Polygram. The purchase price was paid in cash and notes. The transaction does not involve Philips Recording Co. Inc., a record pressing facility in Richmond, Ind., which is owned by North American Philips.

RCA Acquires Bowie 'Words'

NEW YORK—RCA Records has purchased "A Man of Words" by David Bowie, by David Bowie, from Mercury Records. It is released as part of a double album which Bowie is working on. Bowie's original LP for RCA ("Hunky Dory") was released in December by RCA.

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ALFRED E. KNOBLER, President

National Distribution: Kable News Company, Inc.
New York Retail Supply: Union News Company, Inc.

Kinney's Retail Rapport

LOS ANGELES—The Warner Elektra Atlantic Distributing Corp. initiates a series of dialog meetings with Sears officials Thursday (27) in Chicago. The goal is to "improve each other's business position in a positive manner."

The informal gathering follows by several months breakfast meetings with the local 23-store Wherehouse chain in which suggestions for improved service were discussed.

Joe Friedman, WEA president, will meet with a group of about three main record buyers—Mervyn Schultz of Philadelphia, Ed Kline of Los Angeles and Jack Mahbitt, the Chicago-based distributor, to whom they report.

Attending with Friedman will be the Skid Wess, WEA's director of retail merchandising, Mary Slavs, WEA's Philadelphia branch manager, Ted Rosenberg, Glendale branch manager and Vic Faraci, the Chicago branch manager.

Sears, with its 3,300 outlets, is a major mover of goods and the company will hopefully lead to several sales and promotion programs. The analysis of where, when and how Sears advertises its records, for example.

Friedman speaks of a change in the massive merchandising. "Dick Mahbitt got his management to sponsor the 'Soul Train' video TV show, and we're going to have a record departments to fit a new culture mood." Around 15

MIKE HARRISON

Mike Harrison, vocalist, songwriter, and keyboards artist, was, until the end of 1970, one of the leading lights of Spooky Tooth, which also included Luther Grosvenor.

When Spooky Tooth broke up, Mike spent some time in Spain writing songs. Returning to England, he came across Frank Kenyon and Peter Batey, two members of the VIPs. They had a stack of songs Mike liked, and fitted in with his plans for a solo album, so they got to work and have emerged with an album, Mike Harrison.



Luther and me walking through Evesham late at night with an acoustic guitar laughing "this is my boy" no interviews please," me playing the part of a manager talking about his boy.

Luther was about sixteen I was about 18, we laughed and played our way through lots of different situations, and changes.

We still go back to Evesham from time to time and we still laugh. And this album is gonna surprise you as much as it surprised me.

Jim Capaldi

UNDER OPEN SKIES LUTHER GROSVENOR



MCA Artist Showcase Captures Disk Appeal



The three-day artist showcase brought the attention of an outstanding array of record dealers and distributors and radio personnel and on hand to greet them during Kapp Records night were, from left, Dr. Jules C. Stein, founder and chairman of the board of MCA Inc.; MCA Records president J. K. (Mike) Maitland, and Kapp general manager Johnny Musso.



Kapp Records artist Roger Williams performing "Autumn Leaves" in a medley during Kapp night.



Rick Nelson, Decca Records, shows his new musical image to distributors and radio men.



Uni Records artist Neil Diamond, back to camera, performs with one of the highest-paid "temporary" background harmony trios in the recording field—Uni general manager Russ Regan, center of trio, MCA Records promotion director Pat Pipolo, left, MCA Records sales director Rick Frin, right. Diamond was presented with a plaque for his single "Stones."



Decca Records night featured two of the label's leading acts—Conway Twitty and Loretta Lynn. From left, Twitty, Miss Lynn, MCA president Mike Maitland, and Mooney Lynn, husband and manager of Miss Lynn. A Twitty-Lynn duet brought the house down.



Kapp Records general manager Johnny Musso, left, presents Gold Disks to Sonny & Cher for Cher's single "Gypsies, Tramps and Thieves" and an award for their duo performance in the single "All I Ever Need Is You."



Uni artist Mike Settle and Uni general manager Russ Regan talk backstage after Settle's performance on Uni night.



Jerry Prager of Discount Records, Los Angeles, and MCA Records vice president Joe Sutton, right, talk during the three-day "MCA Music Festival."



Loretta Lynn, Decca Records, accepts an award for her best selling album of "Loretta Lynn's Greatest Hits" from MCA Records vice president Joe Sutton.



From left, Decca artist Jerry Clower, Kapp general manager Johnny Musso, Stan Sulman of ABC Records & Tapes, Seattle; Mrs. Johnny Musso, and MCA Records vice president Joe Sutton.

Arena Package Offers Cast LP

LOS ANGELES—Music from the new two-hour touring show, "Clownaround," will be recorded by the company and sold as an original cast LP.

The production marks the first time such an LP has been created for an arena show. The show will begin dates after a break-in period in Burbank from mid-February through April 1.

The score for what is termed a modern musical is by Moose Charlap with lyrics by Alvin Cooperman, executive vice president of Madison Square Garden. Kelly is directing the show but is not performing.

The production plans to line up disk distribution. The show is family entertainment.

Isaac Hayes Produces New S. Davis Jr. Image

• Continued from page 3

Hayes' belief in Sammy and his feeling that he can find the quality to broaden Sammy's record audience.

Hayes and Davis have recently been appearing together on nightclub stages. Hayes made a surprise guest appearance New Year's Eve at the Sands where Davis was the headliner. And the two did individual turns a few days later at Harrah's in Tahoe during an MGM party to introduce a new act, the Sylvers, who were working with Davis.

"Sammy is ready to put the same effort into his recording career that he puts into his live talent act," Curb says. MGM is aware of Davis' image of the

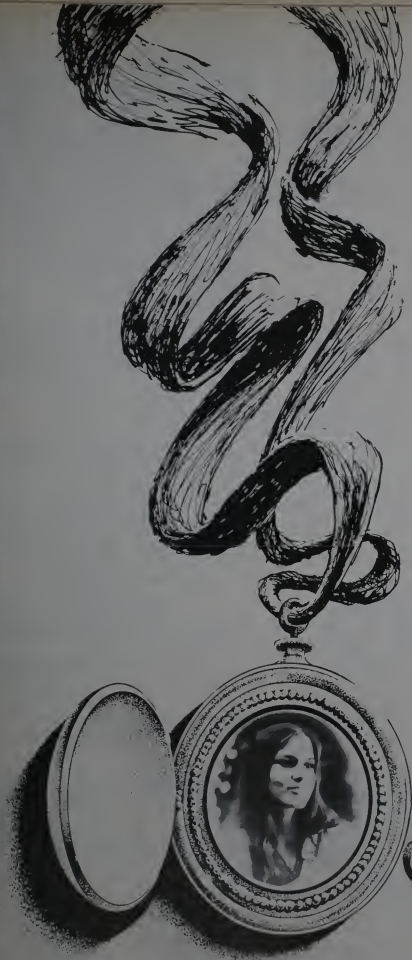
Frank Sinatra clan member and of the superclub performer who works for adults.

"Sammy is performing today with the finest contemporary musicians and his sound is very contemporary," Curb says.

The "Shuff" single is designed for multimarket coverage. MGM quietly released a middle of the road single by Davis recently titled "Candy Man" which was produced by Curb and Don Costa.

The Hayes collaboration is a far removed project from "Candy Man," and Curb is quick to emphasize that the label is building a talent roster which reflects styles in many fields. There is Richie Havens and the Five Man Electrical Band to add to the Omicron and the Lawrence's.

JANUARY 29, 1972, BILLBOARD



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Harry Marks Jac Holzmann's 1st Production In 4 Years

By NAT FREEDLAND

LOS ANGELES—Elektra Records president Jac Holzmann is back in the studio, producing his first complete album in at least four years "I've never worked so hard as I'm now to intensify involvement in a project during my entire 21 years in the music business," Holzmann said about the debut album of writer-singer Harry Chapin and his group, Harry.

Harry Chapin is a son of jazz drummer Jim Chapin played along with his boys in the Chapin Brothers group that worked the New York area and recorded during the mid-'60s. His two younger brothers, Tom and Steve, now have a foursome called Chapin, which is on Epic.

After graduating from Cornell University, Harry Chapin moved into documentary filmmaking with his uncle, Ricky Leacock, of the Leacock-Pennebaker studio. In seven years he earned several festival awards and an Oscar nomination while completing a number of films and a special.

He composed music for many of his films and was drawn back more fully into the recording mainstream when he began producing the bulk of the material for his brothers' Chapin group and occasionally filling in with his acoustic guitar as opening act on their dates.

"I felt it was getting more out of music than I ever had before and it was time to try to return to the field in a more committed way," Harry Chapin decided last spring. "I had just been paid for

a TV feature so I had some money to try something really far out."

Chapin, 30, rented the Village Gate nightclub for six weeks of midnight shows for a group that didn't yet exist. He had already recruited manager-arranger Fred Kessler, a Cornell college-mate, and John Wallace, a bassist and harmony singer whose voice can range from bass to falsetto and who had known Chapin since the two sang together in a Brooklyn church choir.

Who's at Liberty?

A want ad was placed in the underground newspaper, Village Voice, seeking a cellist and a lead guitarist. After scores of auditions, including a nine-year-old who could barely chord, Chapin found Juilliard graduate Tim Scott on cello and an experienced young guitarist named Ron Palmer. The band was completed on June 22, 1971 and opened at the Village Gate exactly seven days later, with the Chapins as featured act, Harry as opener.

With a minimal promotion budget, attendance was low at first. But as the six-week engagement progressed, the Chapin family efforts attracted some excellent reviews, a devoted core audience, and kept returning night after night on a \$2.50 admission... and then the first advance scouts from the major record labels.

What ultimately ensued was a full-scale bidding war for Harry. The main thing that eventually decided us on Elektra was Jac Holzmann's intense personal commitment to our music," said Chapin.

The still-untilted February is to be one of Elektra's few February releases.

(Continued on page 51)

alent Signings

Arnie Silver and Mark Stevens to MGM Records' Lion label. Silver and Stevens are writers and producers as well as artists on the package. Jerry Willis, 22-year-old Fort Worth rock artist, signed by Spinadsky Records. The Nashville-based firm, managed by Specialty Records, which appointed Dillard Crume as gospel producer and assignment manager in order to get back into the gospel field.

The Third World Theatre signed Doozi Records' Group's first release will be "Forbidden Black Tales." Nashville-based firm, Jelluca Wood, five-man rock group from Allentown, Pa., signed with Dale Schacht Associates for personal management and record production... Bulldog Records, a Canadian firm based in Vancouver, signed the Five Man Cargo, Group's first single is "The Banner Man." Tom Ghent signed for personal management with Ed Rhinehart and Bob Rubin. Ghent records with Mercury Records.

Who signed with Christy's Artists Ltd. for European publishing... Pat West, blind country singer, signed with Columbia Records' Rustic label. Geromino Black, featuring ex-mothers of Invention vocalist Jimmy Carl Black, signed with Uni and will release a debut album in April. Joshua signed with Revelation Records and released his first album as a rock musical, Monette, the Little Bird, signed with Julian Records. The first album of country producer for MCA Records, signed a new long-term contract with the label.

BUCK OWENS SHOW

Circle Star Theater
San Carlos, Calif.

Capitol Records' country music superstar Buck Owens took up residence at the Circle Star Theater in San Carlos, Calif., for an engagement at the Circle Star Theater and the results were more than satisfactory to all concerned.

Backed by his own show band, Don Rich and the Buckaroos, Owens treated this large gathering of country music fans to full programs of his songs. He opened his 45-minute set with "Good Old Dixie" and then included such Nashville favorites as "Sam's Place," "Act Naturally," "Together Again," "A Tiger By The Tail," "Truck Drivin' Man," "Trouble and Me," "Charley Brown," "Bridge Over Troubled Water," "Beware of the Tall Dark Stranger," "A Great White Horse," which he dueted with Don Rich. Owens regular Susan Raye, and he closed with a crowd-pleasing "Johnny B. Goode." Owens' outstanding showmanship and performance attests to the reason why he has been a top act throughout his career.

Freddie Hart was the special added attraction for this engagement. He treated the country music fans to many of his best-known record hits, including "Keys in the Mailbox," "Togetherness," and "Smoky Talk." Owens, others. He paid vocal tribute to Hank Williams with "Hank Williams Guitar" and closed with his latest multi-plus record seller "Easy Livin'." Hart has a personable style and personality that wins his audience from beginning to end.

Rest of the show was made up of "The Buck Owens Show" regulars, including Don Rich, Susan Raye, Buddy Alan and Don Rich and the Buckaroos, who provided back-up accompaniment for Owens and the other acts besides their own solo spot.

The entire evening was one of top drawer entertainment.

PAUL JALLS

GORDON LIGHTFOOT, JUDEE SILL

Troubadour, Los Angeles

Gordon Lightfoot is a complete communicator. He is a strong, gutsy, masculine, erudite singer, whose material carries the weight of his conscience.

A packed house, with a lengthy line outside waiting outside the second show on Jan. 5—the second night of his engagement—was graphic evidence that he is a vital purveyor of thoughts.

Lightfoot's 70-minute turn introduced several new songs from his upcoming Reprise album. They were graciously received, but his older material was where the happy memories lay.

"Patrol's Dream," the opening selection, was done in a forceful manner, setting the tone for the entire set. Lightfoot's stern face, augmented by his newly grown beard, creates an image of a hardy man, in his music his voice maintains a solid level of intensity and feeling, strong with that because there is complete excitement being generated in every song, and one does not get bored with the same tempo and intensity.

Lightfoot's own 6 and 12-string acoustic guitar work was the main instrument, with two supporting acoustic and a well-defined electric bass providing a comfortable background sound. Lightfoot's own 6 and 12-string acoustic guitar work was the main instrument, with two supporting acoustic and a well-defined electric bass providing a comfortable background sound. Lightfoot's own 6 and 12-string acoustic guitar work was the main instrument, with two supporting acoustic and a well-defined electric bass providing a comfortable background sound.

Mus Sill, in her club debut shows that she has good potential. But needs image direction. She is a very dramatic in introducing her own songs, but tries to be a hip chick with four letter words, which don't meld with the tenor, direction and sadness of her compositions.

Her lyrics are often clouded and not very clear, but her melodies are very clear and her lofty vocal floats through the lyrics. Some strong and active jumps. "The Lamb Ran Away With the Crown" was not about any of the lyrics. "There Was a Cross Maker" was about a broken love affair. She works very hard and could use some strong, simple material. The only familiar tune offered was "Lady O." ELIOT TIGHE

JOHNNY MATHIS MIMI HINES

Sahara Hotel, Las Vegas

Mimi Hines with husband Phil Ford, who is the singer who is the Flamingo to the Sahara opened the bill of the music packed show. Hines sang the song "Baby Scene." Miss Hines looked good and was in excellent voice. Taking over the evening was the song "Baby Won't You Please Come Home," and "San Francisco." Her sensitive renditions of "You Never Know" and "Losing My Mind" were outstanding. Although their comed-up ending was funny, their spot ran too long for an opening co-starting act.

Columbia Records' Johnny Mathis, who had velvet suit, referred a tight, fast-paced show featuring good selections and musical numbers. Mathis sang "Baby Scene," the singer's distinctive style was evident throughout the show. Slightly off-key, he related after the third number. His sense of humor came through on the number "Come Home." "Come Home" but it was the homes and cream voice during his "Math is a Mystery." Mathis' audience came to hear it featured eight Mathis hits and the crowd continuously interrupted with applause.

The singer was an excellent on "Maria" and the new "If Only Have Love," which closed the show. Roy M. Kopylov conducted the orchestra whose charts showed off the violin section to good advantage.

LARA DENI

TRAFFIC COMMANDER CODY

J.J. CALE

Academy of Music, New York

Launching their latest U.S. tour proved themselves one of pop's elite groups. Revolving around the nucleus of Steven Nieve, Captain Jack, Rod Roddenberry, they played an excellent, instrumentally-oriented set highlighted by "The Low Spark of High Heeled Boys" from their current LP. The same name, as well as Traffic standards such as "Empty Pages" and "Heaven Is in Your Mind."

The key to much of Traffic's continued success must be attributed in great part to versatility combined with raw fearless performance. Winwood was in full form, with his distinctive vocals and interpretive piano, organ and guitar work as the group swung easily from rock to jazz to various mixtures. Capaldi shared vocal chores in addition to playing harmonica and organ while Wood was outstanding on flute, piano, organ and electric guitar. The "Red" contributed several fine conga solos and Muscle Shoals session.

(Continued on page 51)

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Musical 101
The new life of the autrec

NEW YORK—"Bordello," a musical play based on a period in the life of Henri Toulouse-Lautrec, is being slated for its musical play, 1972, opening in London's West End. The show is the creation of Anglo-American collaboration put together by producer Carl Denker, who will be making his debut in English.

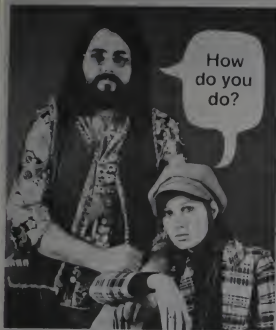
Denker treated American Al Frisch and Bernard Spiro with the British Julian Moore for his first treatment of Toulouse-Lautrec's residence in a Parisian brothel.

The Anglo-American effort is likewise being financed on an international basis. Denker will fly to the U.S. at the end of January to meet with his American backers in New York and Los Angeles. Frisch is the composer of such songs as "Two Different Worlds," "I Won't Cry Anymore" and "This Ain't No Laughing Matter." Moore is the English writer of "Irma La Douce" and "Express Bongo," and has written the book "Bordello." He also collaborated on the lyrics to the Frisch melodies with Spiro.

Domino, Checker To Garden Show

NEW YORK—Fats Domino and Chubby Checker will be among the artists appearing at the first rock concert of the new year at Madison Square Garden on Friday (4). Other acts on the bill will be Bo Diddley, the Five Satins, the Crystals, the Capris, the Belmonts and Bobby Comstock and Comstock Limited. Billed as a "special guest star" will be Jerry Butler.

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we think you'll agree after one
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yet, America, allow us to
introduce you to **Mouth &
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and
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from the film "Pocket Money"



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Texas... Colloquium on Music and Music Industry

AUSTIN — The University of Texas will hold a special colloquium on music and the music industry in the U.S. Wednesday through Sunday (2-5) as part of their "Challenge '72" program. Scheduled for the events are many people from the music industry who have played a vital role in its development over the years.

Bill Graham, owner and producer of the Fillmore East and West, will spend two days at the Austin campus, telling students about his experiences as a rock music producer and describing the events that finally led him to close the Fillmore.

Rock filmmaker D.A. Pennebaker will screen and discuss his most recent film, "Sweet Toronto," filmed during the 12-hour Toronto Rock 'n' Roll Festival in September, 1970. This is one of the few screenings of the film, which has yet to be released commercially.

Big Band Show
A tape and slide show on the "Big Band Era" will be presented by George Simon, one of the leading authorities on the era of Swing in the U.S. Simon is the executive director of the National Academy of Recording Arts and Sciences as well as a member of the Newport Jazz Festival Advisory Board.

Also speaking during the Chal-

lenge '72 will be Denny Cordell, president of Shelter Records. Cordell has produced Joe Cocker and Procol Harum on record, and currently works with artists such as the Allman Brothers and Freddie King for Shelter.

Maurice Peress, the music director for the Corpus Christi and Austin Symphonies, will speak at the event. His topic will be "American Music: A Search for Style." Peress, who has done a considerable amount of research on American Indian Music, also recently conducted Leonard Bernstein's "Mass" at the opening of the John F. Kennedy Center for the Performing Arts in Washington.

In addition, a media show about the Velvet Underground will be given by Dr. Joseph Kruppa, teacher of a course on 20th Century Literature and the Electronic Media and Sterling Morrison, who played rhythm and bass guitar for the group until he left to enter graduate school in 1971.

Challenge '72 will close with a special spotlight on Texas talent. Featured will be such local bands as Shivas Headband, Krakerack, Storm and Greasy Wheels. Producers of the event are Steve Marinas and Ronnie Raphael, in cooperation with the Armadillo World Headquarters.

NEC Slates Seminar on Concert Security Program

NEW YORK—A special seminar dealing with security problems faced at concerts by popular artists and lectures involving controversial figures in today's society, will be held during the 12th Annual National Entertainment Conference-conference held at the Hotel Muehlebach, in Kansas City, Mo. Feb. 13-15.

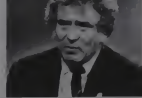
According to Roger Conway, head of the panel, the discussion will concern itself with the problems an institution faces when hosting popular rock artists, the protection of the audience inside the hall, and problems that follow the presentation of a controversial speaker.

Speakers are buying security as a commodity," said Conway. "Often they have not considered the background of the security guards, many of whom come armed to the concerts. Instead of stereotyping the security expert, we want them to consider the context in which the individual's rights of free speech are being presented. For instance, an area in which there are many armed guards for the protection of the crowd or the surrounding area of the lecture or concert cannot possibly foster free speech or free action from the lecturer or artist."

I feel that a university or college is alive as long as it is capable of presenting controversial subjects and concerts with a free hand. This means, generally, that any security must come from within the institution and not from outside sources. If the security must come from the outside, then there must be an understanding of the types of the security officers that are available. Schools will have to take longer and longer steps of who they employ as security for a concert or a lecture. The seminar will be aimed at preventing through understanding the problems before they arise," Conway explained.

Speaking at the seminar will be Elaine Crane, special assistant to the Deputy U.S. Attorney General.

(Continued page 2)



NORMAN MAILER will take his newest film, "Maestro," which will be distributed by New Line Cinema, to 15 campuses in the next few weeks for special screenings and seminar discussions. The film and Mailer will be at the University of Georgia, Athens; the University of South Florida, Tampa; Duke University, Durham, N.C.; Western Kentucky University Bowling Green; the University of Virginia, Charlottesville; American University, Washington, D.C.; the State University of New York at Albany; the University of Houston, Houston, Texas; Tulane University, New Orleans; and the University of Colorado, Boulder, plus other schools. The film is going to be released to the campus before going into general, commercial circulation.

FROM ATLANTA WITH LOVE

The Love Train Group

TH

Buddy Bule has produced a smashing debut album on Decca's

Next super group

"THE ATLANTA RHYTHM SECTION"

What's Happening

By BOB GLASSENBERG

Gregg Hall of CTI Records wants to get in contact with an campus radio station interested in the contemporary jazz movement. CTI has such artists as Freddie Hubbard, Kenny Durrell, Joe Farrell, and on the Kudu Record label, Grover Washington, whose "Inner City Blues" is becoming quite a success. Write to Gregg, on official stationery and tell him what your station is all about. He would also like to see play lists and the rest. The address is CTI Records, 36 East 57th Street, New York, N.Y. 10022.

Recently in the Campus Section of Billboard, a list of artists which will be presented in showcase at the NEC Convention in Kansas City, beginning Feb. 13. There was a misprint in that listing and to set the record straight, the Sam Lay Blues Revival, represented by Tom Radal Jr. of the Blues Management group will appear Feb. 15. Lay has been around for many years, performing mainly in the Midwest, especially Chicago. So let's get that name straight because he is a fine, talented musician who deserves all the recognition possible.

Live On Campus: Dick Gregory, Poppy Records artist, appears at the Univ. of Florida, Gainesville, Tuesday (1); Florida Atlantic Univ., Boca Raton, Wednesday (2); and Moraine Valley Community College, Palos Hills, Ill., Thursday (3). . . . Seatrium, recording for Capitol Records performs at Marquette Univ., Milwaukee, Friday (4). . . . Grover Washington, Kudu Records artist, appears at Howard Univ., Washington, D.C., Saturday (Jan. 22); Prairie College, Houston, Tex., Tuesday (27); and Univ. of Houston, Wednesday (28).

The "Golden Age of Serials," is a new catalog in filmography published by Ivy Films '16. It covers the entire range of serials produced by the Republic Studios in Hollywood during the 1940's and 1950's. The catalog contains the cast, credits, story and chapter titles of 57 different serials with illustrations. All of the full length serials as well as the features are being offered throughout the U.S. exclusively through Ivy Films '16 at 120 East 56th Street, New York, N.Y. 10023. Copies of the catalog are available on request to schools, institutions, museums and film societies.

Picks and Plays: East—NEW YORK—WNYU New York Univ. New York, city, Pete Walton reporting: "Runnin' Away" (LP, There's a Riot Goin' on), Sly and the Family Stone, Epic WMGO, Queens College, Flushing, Ted Goldsper reporting: "Oleag", (LP, Living by the Day) Don Novis, Elektra. WCCB, State Univ. of New York, Oswego, Patricia O'Connor reporting: "Hurting Each Other", Carpenters, A&M. WKCC, Kingsborough Community College, Brooklyn, Michael Goldberg reporting: "Good & Dirty", (LP, Youngbloods, Warner Bros. . . . PENNSYLVANIA—WDFM, Penn State, University Park, Frank Margeson reporting: "Pictures at an Exhibition", (LP, Emerson, Lake and Palmer, Colquhoun. WPMC, PMC College, Chester, "Two Gentlemen of Verona", (LP) cast album, ABC Dunhill. WYCP, York College, York, Lou Franzini reporting: "So Many People", Chase, Epic. WRCT, Carnegie Mellon Univ., Pittsburgh, Brad Simon reporting: "Under My Wheels", Alice Cooper, Warner Bros. WMUC Univ. of Maryland, College Park, Sheldon Michelson reporting: "Nicklel Song, Melanie, Buddah. WVLT, Virginia Tech, Blacksburg, "Do After Day", Badfinger, Apple. WTCB, Springfield Tech, Springfield, Mass., "Fragile", (LP), Yes, Atlantic.

Midwest—MICHIGAN—WJMD, Kalamazoo College, Kalamazoo, Paul Raben reporting: "Cold Spring Harbor", (LP, Billy Joel, Family. WAYN, Wayne State Univ., Detroit, Bob Wunderlich reporting: "Them Changes", Buddy Miles, Mercury. WCHP, Central Michigan Univ., Mt. Pleasant, Doug Jones reporting: "Nicklel Song, Melanie, Buddah. Carpenters, A&M. WEA, Michigan State Univ., East Lansing, Michael Roche reporting: "Fascinating Things Love to Survive", Gary Wright, A&M. OHIO—WERC, Univ. of Toledo, Toledo, Dan Meyers reporting: "Fragile", (LP), Yes, Atlantic. WGSB, the Athenaeum of Ohio, Cincinnati, Jim Albemarle reporting: "My World", Bee Gees, Atco. Miami Univ., Oxford, Roger Hamlyn reporting: "I Don't Know You, New Riders of the Purple Sage, Columbia. WRHA, Univ. of Akron, Akron, Joe Hart reporting: "Muswell Hillbillies", (LP), Kinks, RCA. WMWR, Univ. of Minnesota, Minneapolis, Michael Wilder reporting: "Takin' Life Easy", Bananarama, Warner Bros. WSKM, Univ. of Wisconsin, Madison, Bruce Ravd reporting: "I'd Die Bae", (LP, Straight Up, Badfinger, Apple.

South—GEORGIA—WVVS-FM, Valdosta State College, Valdosta, Bill Tullis reporting: "Future Games", (LP), Fleetwood Mac, Reprise. WREK-FM, Georgia Tech, Atlanta, George Winston reporting: "A Concert of South Atlantic Music", (LP), Ramnad Krishnan Kaccheri, Nonesuch. WECU, East Carolina Univ., Greenville, N.C., Larry Fitzgerald reporting: "Stone of Years", Emerson, Lake and Palmer, Colquhoun. WMOT-FM, Middle Tennessee Univ., Murfreesboro, Robert Malher reporting: "I Won't Be Hanging Around In My Reply", Linda Ronstadt, Capitol.

(Continued on page 6)

JANUARY 29, 1972, BILLBOARD

This drug-oriented album has the unqualified endorsement of a U.S. government-sponsored agency, a mayor, a United States senator, two congressmen, a university professor, and a representative cross-section of the world press.*



Mr. Peter G. Hammond, Executive Director of The National Coordinating Council on Drug Education And Information, called "Bill Cosby Talks to Kids about Drugs" "... the major breakthrough we have been waiting for in drug abuse prevention." Mr. Hammond also served as advisor on the project.

Mayor Sam Yorty of Los Angeles recognized Cosby's work with a special proclamation.

Senator Alan Cranston said: "I offer you my support and urge Americans everywhere to join you in helping get the message across that the drug scene is a bad scene."

California congressman, Thomas M. Rees commended Cosby for performing "a vital service for the entire nation."

Maine congressman, Peter N. Kyros actually reviewed and commended the album in the Congressional Record: "Mr. Speaker, all of us are worried about the drug problem, particularly among our young people. And one of our greatest concerns, it seems to me, should be finding a way to communicate to our Nation's youth—honestly and credibly—the very real

dangers of drug abuse. ... I am especially impressed by a new commercial just released on Uni Records, which makes a very credible artistic statement against hard drug use."

Dr. Daniel X. Freedman, Professor and Chairman of the Department of Psychiatry of The University of Chicago, called the album "... a timely contribution to the struggle to prevent drug misuse. It is fun, too! It should help parents, teachers, and community workers to begin discussing the important aspects of drug use and misuse."

As for the press, "Bill Cosby Talks to Kids about Drugs" has been reviewed on both sides of the Atlantic, in varied editorial and ethnic climates.

Bill Cosby himself has earmarked 5% of the royalties from the album for the National Coordinating Council on Drug Education, and has waived copyright payments for any or all of the LP to be played on radio or TV.

Thank you Bill Cosby. The writer of this drug-oriented album has the unqualified support of Uni Records.



Radio To programming

Drake spearheads C. 40'er

WASHINGTON — WGM5, 5,000-watt station owned and operated by RKO General Broadcasting Corp., is switching from classical to a Top 40 format in the near future. The station will be controlled by Drake-Chenault, a firm that consults other RKO stations as KHI, Los Angeles, WOFM-FM, New York, WRKO, Boston, KFRC, San Francisco, and WHBQ, Memphis, among others. All of the stations controlled by Drake-Chenault, whose programming activities are directed by Bill Drake, have met with considerable success over the years. Others in the Drake team include Bill Watson and Bernie Torres, experts in radio organization and programming.

The advent of WGM5 switching to a rock format will give the market, which is seventh largest in the nation, three major Top 40 stations, including WEAM and WJLA-FM, only a few stations that also does well on FM at night in ratings. In addition there are several progressive rock outlets in the market such as WMAL-FM and several sub-stations also feature rock format.

Drew Abroad
Paul Drew, a veteran program director, is slated to take over programming duties at WGM5. WGM5-FM will continue to program classical music under program manager Harry J. Forster. Forster is general manager of both stations. General manager of separate stations already under WGM5.

The change to a rock format on WGM5 is "only rumors" at this point, a spokesman at RKO General said. The spokesman said at press time, but he also said that an announcement would be made in the next few days. Bill Drake was not available for comment at press time. However, it is known that he had been in Washington listeners a quality full-time rock outlets similar to KHI and WJLA-FM. Only a few stations, RKO General has been kept this long in changing the station is not the usual case. The move is an upsurge that usually happens when a station changes format from classical. It is hoped that WGM5-FM will pacify the public.

One reason for the WGM5 change has to be the dwindling impact in market after years of classical music as a format. It becomes increasingly difficult to sell in the past years, some classical stations have been forced to make public appeals for funds in order to keep afloat. WGM5 and WGM5-FM was sold in combination to advertisers. The price was a minute spot was \$100. You bought a six-time schedule. The same time schedule on

WEAM would have cost you \$44. As a rule, classical music fans are drawn more and more to FM anyway and WGM5-FM has benefited up somewhat and become even stronger in classical music. The only question is, how much is that particular Top 40 approach Drake will put on the air at WGM5. Most of his stations have begun in the past few weeks to rotate album cuts faster and are playing more of them, while ignoring the programming on a 30-record singles playlist. His original concept did not put this much emphasis on albums but albums are selling and the possibility is that he will format WGM5 much like WOFM-FM in New York. Date of the format change is not known at this time.

Live 'casts' Bonus to Radio, Records

• Continued from page 1

David. And, in this case, more attention will be given to local artists than major name groups. "We get big groups into Portland, but would probably be able to get local groups easier... groups who are the exposure. And some of them are real good."

"In any case," David said, "live broadcasts would be a good prospect for the exposure. And we build an audience, if done right." He said that five local clubs are being set up to help him to check with the phone company regarding the cost of high-grade phone lines.

The artists who've been featured on recent live broadcasts include such as B.B. King, Seals & Croft, Livingston Taylor, the Fulla Assembly, The New Riders of the Purple Sage, Yogi Blyem, Carry Simon, Bonnie Koloc, Johnny Rivers, and Reddy. Merry Clayton, Brewer & Shipley, Don McLean, John Stewart, and John Denver.

Bob Wilson, program director of KDAY in Los Angeles has been running a series of concerts from the Troubadour and the Whiskey since last February and two weeks ago set aside a full hour nightly to premiere new albums in the entirety 8-9 p.m. or a live-on-tape concert of one of the clubs. KDAY rents a mobile recording unit. Costs include musician fees and the cost of recording the concert. All of the concerts are broadcast the next night after they're taped. Sometimes, KDAY will broadcast them both on the week. The reason the shows are taped, Wilson said, is to get better

quality and a better production job on the show itself. He felt that such broadcasts definitely help record sales, "but first of all, it helps us. Because we get countless letters about the broadcasts." He pointed out that the capacity of either of the clubs was limited in comparison to how many people could hear the artists on radio, so KDAY was filling a void in the market with their "live" broadcasts.

"But also, these broadcasts are bringing back entertainment to radio. They definitely build a following and an image for the station. For example, we didn't broadcast the recent Gordon Lightfoot concert. As far as influencing record sales, he said that when Seals & Croft performed via one of the broadcast concerts when they were on the TA Records label, Steve Binder, then with TA, reported a surge in album sales.

KOL-FM in Seattle broadcast their first live concert Jan. 20 from Have a Nice Day Recording Studios as part of a major campaign to establish Seattle as a music center. Jim Speck, manager of the station, said the project was to try "to generate more interest with music people to use the Northwest and the facilities in Seattle." The Jan. 20 concert was broadcast 7-9 p.m. and featured Seals & Croft, a combination concert and interview program, program director Pat McLean, and a live performance by Ed Rosenblatt of Warner Bros. Records. The following night, the station broadcast a concert promoted by Northwest Releasing from the More Theater. Speck said that he would like to do as many of the broadcast concerts as possible. "At least one a month."

Some Debate?
In general, there is some debate over whether these concerts are best broadcast from a theater or from a club. The debate centers on the fact that a broadcast from a club is more intimate and the sound is better. But a broadcast from a theater is more professional and the sound is better. The debate is still going on. Some people think that a broadcast from a club is better because it is more intimate and the sound is better. But others think that a broadcast from a theater is better because it is more professional and the sound is better.

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BREWER AND SHIPLEY huddle with some of their friends after their recent live concert heard over WJLA-FM, New York. From left to right are: Joe Fields, national sales and merchandising; Buddah Records; Tom Shipley; Larry Harris, Buddah promotion; Zacherie, air personality; WJLA-FM; Ann Sternberg, music director at the station; Andy Schwartz, campus and radio promotion; Buddah; and Mike Brewer.

cordings artists in the world and a well-known record producer, has been producing the series, which have been broadcast by 7-LP. Last year, the station broadcast 11 of these and general manager Lou Severine, a long-time local advertising agency people for the live audience. Don McLean was one of the most recent performers and "his performance was unbelievable. Those advertising people wouldn't let him off the stage," Severine said. Each of these concerts is from an hour to an hour and a half long. Among the artists who've appeared on these shows are Elton John, Paul Butterfield, Delaney & Bonnie, the Almond Bros., and the Flamingos. One of the special broadcasts the station took pride in was the last eight-hour concert of the Fillmore East closing.

WNCN-FM in Cleveland also tapes from a recording studio—Agency Recording Studio—because program director Bill Garcia feels they have the best mixing equipment in the city, and the studio's 16-track capability also is a factor.

'Beneficial'
John Detz, station manager of WABX-FM in Detroit and one of the more successful pioneers in the progressive rock format, wonders whether a broadcast from a recording studio is as beneficial as that before a live audience—a real concert. He coped with in broadcasting a special benefit concert featuring John Lennon on Dec. 10. "It's exciting radio, especially when in front of a live audience such as at the Joe Aronson concert. But a radio station can broadcast a live album as well as a live concert from a studio. It's true that recording companies get strange about any broadcast whether from a studio or a concert hall because they're afraid that it will sell over the air. But when a station devotes an hour to one artist, it's a good thing. It's good and it should be good radio. The problem is that some artists don't like it together that well over an hour. Certainly not as well as a carefully-produced live concert."

Bill Garcia at WNCN-FM, Cleveland, has been thinking of live concert broadcasts for some time. The next door to the radio station and the station has been sponsoring live rock concerts. He says, "If the acts agree, we'll not only present them in a free concert but also broadcast those concerts on the air."

WNCN-FM sets aside 10-11 p.m. Sundays for live concerts from Agency Recording Studio. Both

local talent and national talent are used. In addition, such as when Brewer & Shipley were in town on a Thursday the station will clear time for a special concert broadcast.

'Scared'
To some extent, record companies and the personal managers of various artists and groups are leery of these broadcasts. They're scared of bootlegging, said Lou Severine of WJLA-FM, New York.

"The only worry is bootlegging," said Fred Rupert, national promotion director of Elektra Records. "So we try to get the artists not to do much new material to keep it to past recorded material. The reason is that the quality of FM radio sound is too good and the temptation to tape off the air may exist."

As for measuring any sales influence created by a live concert broadcast, "that would be hard to judge," Rupert said. But the broadcast of the Mickey Newbury last month on WJLA-FM certainly helped push his appearance at the Quigley Knight club. Basically, these broadcast concerts help get radio people involved with the artist and help them get to know him as a person. I'm in favor of our artists doing these concerts where possible."

On the other hand, Lou Severine said that WJLA-FM wanted to broadcast a Beach Boys concert in New York. "But the manager turned us down because he was afraid of someone taping the broadcast and bootlegging an album on it. This fear by many groups has made it difficult for us to obtain top-name artists on many occasions. Our regular concert series is still going on. But a broadcast may not obtain a larger audience that the station ordinarily has. There were no overnight ratings surveys taken. "But I think the concert broadcasts help build a good relationship with different listeners and we're going to continue the series."

While Detz at WABX-FM has a tape made of the John Lennon broadcast, "I can give the tapes out to people that was part of my agreement with Lennon." Garcia at WNCN-FM in Cleveland said that he has tapes made of every concert broadcast. "But we tape these concerts in order to give the group a copy of the show. A duplicate tape made for anyone who wants it. WNCN-FM never reruns the show without the express permission of the artist or group. "If he felt the broadcasts build audience, especially if they're sold, too, felt it stimulated sales of their albums. Such artists as the Allman Brothers, Brewer & Shipley, the East River Pipe, and the Band."

(Continued on page 28)

KFAC AM-FM change

LOS ANGELES—KFAC is shifting to a "popular" approach to classical music. The station's affiliate, will become a more serious classical station, according to a general manager spot was \$100. You bought a six-time schedule. The same time schedule on

Reason for the separate approaches, both of which will still maintain classical images, Richards is to give the station more music more acceptable and appreciated at all levels.

might be able to hum the opening of Beethoven's Ninth Symphony and more than 500 selections that are basically familiar, he said. "And in most cases our format will allow the inclusion of complete works, while at other times, depending on the time of day and the anticipated mood of our audience, only selections of movements will be aired." Major aid will be given to new and old to attract younger listeners to classical music. Richards pointed out

KFAC has compiled an initial list of more than 500 selections that are basically familiar, he said. "And in most cases our format will allow the inclusion of complete works, while at other times, depending on the time of day and the anticipated mood of our audience, only selections of movements will be aired." Major aid will be given to new and old to attract younger listeners to classical music. Richards pointed out

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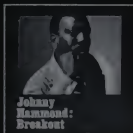
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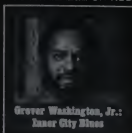


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SHURE

Live 'Casts' Bonus to Radio, Records

* Continued from page 24

the Woodsmoke, and others have appeared. On New Year's Eve, the station broadcast a party 10-midnight from its own studios featuring Alex Bevan, Schroeder & Forest, Richard & Michael, Dave Bush, the Burning River String band, and Vicki Jacobs. The concert image created by WNCN-FM must have certainly contributed to the profit situation of the progressive rock station, which last year amounted to almost half a million dollars in billings. The station also broadcast interviews with groups from its own studios and most of the major names in the field have been associated with these.

'Union Problem'

WG2L-D-FM, Chicago, tapes its 'live' concerts often from the Quiet Knight club and broadcasts them the next day. 'It's a union problem,' said program director Ed Shane. 'Early Simon's Jan. 13 appearance was broadcast at 9 p.m. Shane has felt that such a broadcast provides extra response for the club but it's much easier to broadcast these concerts live from our own studios, such as the Bonnie Koloc broadcast Jan. 18.' The Koloc broadcast was tied in with a local club date. Live studio broadcasts give a stronger immediacy to the performances and builds audience for the station, he said. Among the artists broadcast in live concerts over the station are the Grateful Dead and Livingston Taylor. Taylor was flown into Chicago especially for the concert by CBS Records, Macon, Ga. 'He received immediate phone response and people even gathered outside to see him when he finished,' Shane said. 'Since we had nothing but positive response on these broadcasts, we'll continue them. I'm hoping to do one or two a month.' He said they were not expensive to do, especially the live broadcast live from the station's studios. Each DJ takes turns hosting the shows.

The Metromedia chain of progressive rock stations have long been big on live concert broadcasts. WABW-FM in Philadelphia, programmed by Jerry Stevens, presented Livingston Taylor on Jan. 10 in an hour show broadcast live from Sigma Sound Studios before a live audience. Dennis Wilen produces these concerts, which have been an outstanding feature of the station's success. KMET-FM in Los Angeles recently broadcast a B.B. King concert from United Recording. Each of the Metromedia stations is now featuring a series of live taped concerts imported from England featuring such acts as the Led Zeppelin, Cat Stevens, Pink Floyd and Stewart, and the Curved Air, among others.

'45 Groups'

Richard Olsen, general manager of Pacific High Recording studios in San Francisco, has recorded more than 45 groups in 20 different shows for KSN-FM starting last July 25. The group range from Loose Gravel and Stone Ground to Red Wing and Van Morrison and Elvin Bishop. Others include the Glass Family, Mike Bloomfield, Steve Miller, War, Jim Kweskin, Cat Mother, Youngbloods, Prairie Madness, and Boz Scaggs.

These KSN-FM shows are broadcast Sunday evening live. Tom Donahue has hosted them. They're before a live audience comprised of friends of the artists performing and people the station invites. Thom O'Hare, program director of the station, has been quoted as trying to bring back the full and excitement of radio via the concerts. On New Year's Eve, the station broadcast from the Winterland from 8 p.m.-4 p.m. CBS Records sponsored part of the broadcast.

George Brewer, promotion executive with Columbia Records, said there was a lot of good feedback when the Grateful Dead broadcast their sold-out concert in New York from the Felt Forum in New York recently. 'It's a goodwill thing, and that's kind of an intangible ingredient to measure in terms of boosting record sales. It would be difficult to measure the record sales influence of a concert like that anyway, especially with a group such as the Grateful Dead which sells so well.'

For a Grateful Dead broadcast in Cincinnati, all station manager Frank Wood Jr. had to do was rent phone lines from the Taft Auditorium to his station WERN-FM. 'We had broadcast a radio spot schedule and as soon as the concert was a sellout, we were able to announce to our audience that they didn't have to worry, they could hear the concert on WERN-FM.'

These broadcasts 'violate eight different cardinal rules of broadcasting,' Wood said, 'but I think it's a good idea to do this sort of thing occasionally.' The Grateful Dead broadcast was five hours long.

'Build Loyalty'

'I think that such a broadcast doesn't build audience because anyone who likes the Dead listen to us anyway, but they build loyalty and we're going to try to do more with major acts. The only problem is that when I was program director of a Chicago progressive rock station, I got spelt 'I' for 'I' every time I heard and call. It's difficult to get good groups to come to Cincinnati for a live concert. I think we're sometimes even get their records a week later than other stations. But I think a group that has a long career should do these type of concerts — I think it helps them.'

The trend toward programming has extended to markets such as Sacramento where KZAP-FM has a one-hour series sponsored by record labels. These feature interviews with the artist and some of his recorded product. The hour on Box Scaggs recently was sponsored by Columbia Records. Warner Bros. and Tower Records sponsored a two-part program featuring Van Morrison. Shows coming up will focus on B.B. King, Bobby (Blind) Black, Johnny Otis, and John Hammond Sr.

College stations are also getting involved. Last Nov. 30, KERS at Sacramento State College in California broadcast 24 hours of live music from its studios, featuring such groups as Mikal Gilmore, Sun Gap and Birdmark Willie.

But the trend seems to be growing in size and bounds. Not that live broadcasts will replace the use of records, but nearly all program directors and managers of progressive rock radio feel it adds spice to an already creative-minded format.

ARETHA, HAYES SCORE AS SOUL FAVORITES

LOS ANGELES — Aretha Franklin, Atlantic Records, and Isaac Hayes, Enterprise Records, have been selected as the favorite solo artists of the nation's leading solo music radio program directors. In a Billboard survey, just completed, these two performers each scored a total of 12 points; Miss Franklin was actually mentioned by more of the program directors, but Hayes scored more first place votes. Third in the voting was James Brown, Polydor Records. Marvin Gaye, Tamla Records, was fourth. Others mentioned were Joe Simon, Betty Wright, Joann Garrett, Sly Stone, B.B. King, and Bill Cody.

The favorite group among solo music program directors in the Jackson Five, which scored 27 points, including seven first place votes. The Chi-Lites were second with 15 points. The Temptations were third with 13 points. And Sly & the Family Stone tied with Gladys Knight & the Pips for fourth place.

What's interesting is that Isaac Hayes, the Jackson Five, Sly & the Family Stone, the Chi-Lites, and the Temptations also scored well in a survey of the nation's leading Top 40 radio program directors conducted a few weeks ago (see Billboard, Dec. 18).

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NATIONAL BREAKOUTS

SINGLES

EVERYTHING I OWN ... Bread, Elektra 45745 (Screen Gems-Columbia, BM)
MY WORLD ... Bee Gees, Atco 6871 (Casablanca/Warner-Tamela, BM)

ALBUMS

There are no National Breakouts this week.

REGIONAL BREAKOUTS

SINGLES

MR. PENGUIN, PART 1 ... Lunar Funk, Bell 45, 172 (Tadpole, ASCAP)

ALBUMS

There are no Regional Breakouts this week.

Bubbling Under The HOT 100

- | | |
|-------------------------------------|--|
| 101. SEE WHAT YOU DONE DONE | Della Cartrell, Right On 109 |
| 102. NOW RUN AND TELL THAT | Denise LaSelle, Westbound 301 (Chess/Janes) |
| 103. BOUND | Penderson Twins & One, Monroes 107 (All Platinum) |
| 104. WHEN CALLED YOU | Johnny Cash with the Temple Evangelical, Columbia 445534 |
| 105. THING YOU GET RIGHT DOWN TO IT | Barry Mann, New Design 1005 (CBS) |
| 106. LONELIKE MARY | Chilivack, A&M 1310 |
| 107. ROCK 'N' ROLL | Detroit Featuring Mich'ly Reid, Paramount 131 |
| 108. CAN I | Edie Hendricks, Topco 5421D |
| 109. SIMPLE GAME | Four Tops, Motown |
| 110. SHAKE OFF THE DEMON | Brewer & Shipley, Kama Sutra |

Bubbling Under The TOP LPs

- | | |
|----------------------------|---|
| 301. GRIN | 1 - 1, Spindizzy 2 1038 (CBS) |
| 302. BREWER & SHIPLEY | Shaka Off the Demon, Kama Sutra K585 2028 (Buddah) |
| 303. DEAN MARTIN | Don't Previn |
| 304. DON'T PREVIN | Reflections in a Mind Field/Tops, Tremors and Timings |
| 305. STORNGROUND | United Artists UAS 1536 |
| 306. BREAD | Family Album, Warner Brothers 325 1954 |
| 307. MASON PROFFITT | Boys 'I'm A Man You, Elektra EKS 75615 |
| 308. PETERCROW | Last Night I Had The Strangest Dream, Ampex & A 10138 |
| 309. UNDISPUTED TAOISM | Face To Face With The Truth, Gordy G 999 (Motown) |
| 310. BERNKINS & BARNSTOCKS | Original Soundtrack, Bronze Vista S7ER 5003 |
| 311. JOHN PRIDE | Atlantic RC 3194 |
| 312. FAMILY | Fearless, United Artists UAS 5545 |
| 313. GROOTA | Columbia C 3072 |
| 314. DETROIT EMBLAIDS | You Want It You Get It, Westbound WB 2013 |

JANUARY 29, 1972, BILLBOARD

Dear FIND Dealers

We have just received the Gal-
leys of the second complete
FIND Catalog which will be sent
to you within the next 10 days.

THERE ARE OVER 53,000 ITEMS
IN THIS JANUARY 1972 FIND
CATALOG! IT ALSO CONTAINS AN
ALPHA LISTING OF ALL LABELS
PARTICIPATING IN FIND ...
OVER 500 LABELS!

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features in this second complete
FIND Catalog including Movie
Soundtracks, Top Albums of 1971,
Billboard's Top Chart LPs &
Singles, Best Records of the Year,
etc. ... all designed to move
product for you.

Under separate cover you will
also be receiving details of
FIND's January-February-March
promotion plans for FIND deal-
ers including the exciting all ex-
pense paid trip to Acapulco,
Mexico for lucky lucky FIND dealers,
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Remember, FIND will locate
any LP or Tape for you ...
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Attention: Candy Tusken

(Advertisement)

new

London Looks to San Francisco As City With Classical Arista

By PAUL JAULUIS

SAN FRANCISCO—"Education of the dealer and in turn the consumer is essential to increasing classical record sales," according to Stu Marlowe, London Records, San Francisco branch manager and John Harper, newly-appointed regional sales and promotional manager for the label's classical product.

While a few other record com-

panies are cutting back on their classical divisions, London has instituted a promotional and sales program for increased volume in classical product and has earmarked this city for a prime effort. Though the New York market still leads in the over-all sale of classical product, the San Francisco market claims more classical product sales per capita of population than any other city.

Even though London's local branch operation has only been there approximately six months, classical product accounted for from 20 to 30 percent of its total sales volume and is expected to increase for this year. A trend that is in direct reversal of much of the rest of the country.

Opera Composers

Contributing factors leading to San Francisco being a prime market for classical product is that the city is one of three with a resident opera company with an annual 10 to 12-week season. (New York and Chicago are the other two.) The city also boasts a heavily publicized and well supported symphony orchestra. In addition, there are four local radio stations covering the area with an exclusive format of classical programming.

In line with this, London's home office has fully supported this branch's sales and promotional programs for this product. Prior to a major release, Marlowe holds a series of dealer meetings to show the new release and to inform the dealer as to its sales points. A concentrated and specially-timed advertising campaign is then scheduled covering the daily press, the college press, underground publications and on radio to further support the release. Both Marlowe and Harper maintain complete control of the placement and development of these product ads, to achieve maximum value return for each dollar spent. A full line of in-store and window promotional displays are also made available to the dealer and special appearances locally are promoted and advertised (see photo) to tie-in with London's classical promotion. The racks and one-stops now feature in-depth and permanent displays of the product throughout the territory.

Marlowe noted that, "our goal is to establish our classical product in the marketplace by giving it longevity of sales and acceptance. While our main efforts of education is directed to the dealer, we are aware that at the same time we are reaching the consumer. For while the dealer becomes more aware of the potential of classical sales in this area, he will be of more value to his customer. Each London's classical release is timed to an event or appearance of an artist which affords us the maximum in exposure and sales potential."

Besides the London line, this branch is also the exclusive outlet for all Argo, L'Oiseau Lyre and Telefunken imports.



LONDON RECORDS display at outlet in San Francisco. It's one of the promotional displays for London classical product.

Musical Council Heads Panel on Listening

NEW YORK—The National Music Council, consisting of some 60 music organizations, presented a discussion of the subject "Who's Listening to Serious Music and Why Not?" at its general meeting, held here recently. Leonard Feist, president of the council, officiated at the session, which was attended by representatives of a total membership of over 1,500,000.

Marin Mayer, author and columnist for "Esquire" magazine, was moderator. The panelists were Richard L. Kaye, executive vice president of radio station WCRB, Waltham, Mass.; Peter Munn, director of RCA Victor Classical Artists and Repertoire; and Julius Bloom, executive director, Carnegie Hall Corporation.

In analyzing the concert music radio audience, Kaye pointed out that it is a conservative audience and is made up of the best educated and affluent segment of the community. Although the number of stations devoted to fine arts broadcasting is dwindling, he cited several examples of local audience action which had endured the continuing existence of local concert music stations despite changes in ownership and policy. Such a fierce loyalty, he said, represents a happy augury for the future of concert music broadcasting.

Bloom noted that the concert hall audience is a special interest audience. Although he could not cite tremendous growth in audience numbers, he believes that there is an increase in audience, but only in proportion to the increasing population, with no meaningful change in ratio. He did, however, say that there were many more kinds of music appearing in the concert hall, and that there is a concomitant increase in their audience. He pointed to increasing cultural activity at the college and university level as a meaningful opportunity for concert artists.

Despite the fact that concert music sales currently represent only 5 percent of total record income, Munn was optimistic about the future. His activities at Columbia Records, and now at RCA Victor, have been directed at a new audience. By getting at the counter-cultural youth market, he felt that the audience could be greatly increased. Specially planned albums released during the past several years all have been prepared with that market particularly in mind. Exposure to concert music through films, television, popular recording groups and composers has kindled an interest in serious music that he believes will increase its share of record sales in the years to come.

Feist presented a special scroll to Harold Spivacke, chief of the music division of the Library of Congress. It cited his 15th anniversary at the library and paid tribute to his many achievements there.

DGG May Cut Opera From London Stage

LONDON—Brian's first opera recording made direct from the stage during public performance could result from negotiations going on between Covent Garden and German-based Deutsche Grammophon.

DGG has already made recordings in this way, notably the Salome, starring Welsh soprano Joan Sutherland, made last year at the Hamburg Opera, when tapes were taken from a number of performances. The best participants to make a complete recording.

It is understood that present negotiations between Covent Garden and DGG will allow a similar

type of recording to be made from performances due in November of Musorgsky's opera "Khovantchina" which is already being rehearsed in the Royal Opera repertoire in English but which, it is understood, is to be revived next year under its original Russian, with Edward Downes conducting.

In the past strict control of musicians' recording time by the Musicians' Union has operated against recordings of this kind. But MU general secretary John Morton said that he had no doubt that artists would be able to make an enabling recording from the stage to be done, subject to satisfactory payment arrangements for the musicians.

TOP 40 Ear Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in each order.

Rank	Artist	Label & Number	Weeks on Chart
1	1	3 AMERICAN PIE Don McLean, United Artists 50856 Tallahassee, Fla. (ASCAP)	8
2	4	11 18 JOY Apple 100, Heps 61-0050 (Youngblood, BMI)	7
3	3	10 ANTICIPATION Cathy Simon, Elektra 45799 (Quackenbush, ASCAP)	9
4	2	3 8 IT'S ONE OF THOSE NIGHTS (Yes Love) Partridge Family starring Shirley Jones and Deirdre David Cassidy, Bell 45-146 (Screen Gems, Columbia, BMI)	3
5	11	31 — HURTING EACH OTHER Carpenters, A&M 1322 (Andriani, ASCAP)	3
6	5	16 WITHOUT YOU Wilson, RCA 9-06064 (Apple, ASCAP)	6
7	6	7 17 HARDER I TRY (Bluer) (C) Free Movement, Columbia 4-5312 (Chappell, BMI)	4
8	8	17 38 TOGETHER LET'S FINO LOVE Fifth Dimension, Bell 45-170 (Fifth Star, BMI)	4
9	7	8 11 SUNDAY Sullivan Edwards, Capricorn 8021 Arista (Capitol, ASCAP)	11
10	12	19 25 DAY AFTER Bedford, Apple 1841 (Apple, ASCAP)	7
11	9	2 1 CHERISH David Cassidy, Bell 45-150 (Barchoud, BMI)	14
12	13	29 30 KISS AN ANGEL GOOD MORNING The Three Sounds, RCA 9-06064 (Parade, BMI)	5
13	14	24 34 DON'T SAY YOU DON'T REMEMBER Beverly Bremers, Scepter 1230 (Sunbeam, BMI)	13
14	17	28 29 LION SLEEPS TONIGHT Robert John, Arista 2046 (Polygram, BMI)	4
15	10	5 6 I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) Hillside Singers, Marmalade 231 (Shed, BMI)	10
16	31	— PRECIOUS AND FREE Cassidy Music Library (Emerald City, ASCAP)	2
17	22	37 DIAMONDS ARE FOREVER Beverly Bremers, Scepter 1230 (Sunbeam, BMI)	5
18	22	20 MUSIC FROM ACROSS THE SEA James Last, Polygram 15028 (Chappell, ASCAP)	9
19	16	14 4 FRIENDS WITH YOU John Denver, RCA 9-06067 (Cherry Lane, ASCAP)	11
20	9	2 22 FASHION SHOW The Three Sounds, RCA 9-06064 (Parade, BMI)	11
21	40	— WHAT AM I LIVING FOR Ray Charles, ABC 1137 Meridian-Progressive, BMI)	3
22	20	15 5 BRAND NEW KEY Roberta Flack, Atlantic 4201 (Parade, BMI)	11
23	32	— WILL YOU STILL LOVE ME TOMORROW (Highbridge) (Screen Gems-Columbia, BMI)	2
24	21	16 14 STONES Diamond, UNI 55310 (MCA) (Prophet, ASCAP)	12
25	25	24 YOU ARE EVERYTHING Shirley Bassey, ABC 4581 (BMI) (Associated, BMI)	2
26	15	13 13 MY BOY Richard Harris, Quibel 4289 (Colgems, ASCAP)	12
27	27	— PREM FOR MY LADY Bobby Goldsboro, United Artists 50846 (Gennep, BMI)	2
28	—	— CRY Janet Anderson, Columbia 454290 (Shed, BMI)	1
29	35	38 — LOVELESS REMEMBERS (What Happiness Forgets) The Partners, Grand Records, Anthem 5105 (United Artists) (Blue Seal, ASCAP)	3
30	33	27 YD LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony) New Seekers, Elektra 45762 (Shed, BMI)	9
31	40	— EVERY DAY OF MY LIFE Melody Thomas, EMI 5-10822 (CBS) (Roger/Sheriff, BMI)	2
32	—	— REMEMBERING Roger Kellaway, A&M 1321 (Tandem, BMI)	1
33	38	— NEVER BEEN TO SPAIN The Partners, Grand Records, Anthem 5105 (United Artists) (Blue Seal, ASCAP)	2
34	30	31 31 WHOSE WERE THE DAYS Scorpions, O'Connor & John Seaton as the Burners (EMI) (New York, ASCAP)	2
35	34	28 SCORPIO Dennis Coffey & The Detroit Ghetto Band, Chess 258 (United Artists, BMI)	9
36	39	40 LET'S STAY TOGETHER Gerry & The Pacemakers, EMI (BMI)	4
37	—	— MUSIC FROM ACROSS THE SEA (Screen Gems-Columbia, ASCAP)	1
38	—	— THE WAY OF LOVE Ray, Kapp 3150 (MCA) (Chappell, ASCAP)	1
39	—	— BRIAN'S SONG The Partners, Grand Records, Anthem 5105 (United Artists) (Blue Seal, ASCAP)	1
40	—	— COTTON SWEET (Early Morning, ASCAP)	1

Billboard SPECIAL SURVEY For Week Ending 1/29/72

Soul Sauce

BEST NEW RECORD
OF THE WEEK:

"A SIMPLE GAME" FOUR TOPS (Motown)

By ED OCHS

SOUL SLICES: A Miracle no longer, Smokey Robinson wades good-byes to the group, Monday (24), and Detroit in a farewell appearance at Elmore Casino. Like Ruffin, Kennedy, Diana before him a solo career awaits that befits his credentials. He's also a Motown vice-president, and he'll increase his involvement within the company, while Smokey's popularity spans age groups, black and white, on television and disks, and further on to fame. The Miracles, with a replacement, will continue... **New Originals** on Soul, "I'm Someone Who Cares"... **Aretha Franklin's** next LP—following her brand new "Young, Gifted & Black"—will probably be a double album recorded live with James Cleveland in a Los Angeles church. **Gerry Wexler** was on hand to record the event... **New Politicians** on Hot Wax features an instrumental "Free Your Mind" backed with "Love Machine"... **Chalk up** another for **Terry Callier & Larry Wade**, the "Love Me Wade" fellas, alive with the Dells "It's All Up to You" on Cadet... **Hustlers** Lava label out of Macon, Ga. is cookin' with **Pep Brown's** "Lovin' You Is Such A Sweet Sweet Thing." The company goes national next month behind **Bill Cody**, **Jimmy Jules** and **Katie Love**. **Cody's** side is "I Got a Thing" **Jules**, "I Should Have Listened"... **New Undisputed Truth** due from their "Face to Face" Gordy album... **Norm Gardner** at Roulette hips Soul Sauce that the label is not footing around. Not to be ignored are the stations on the Naturals! "I Can't Share You," the "Three Degrees" "Trade Winds" and **Harlem River Drive**... **Harmon Kennedy's** on Inevitue with "Sunday Morning People," a Dunbar-Wayne number... **And Esther Phillips** has a will, a way and something to say on **Kudu**, **Gil Scott-Heron's** "Home Is Where the Hatred Is" Her first album for the label, hot with **Grover Washington's** "Inner City Blues," is titled "From A Whisper to A Scream." Can you hear it?... **Soul Sauce Picks & Plays:** **James Brown**, "Talking Loud & Saying Nothing" (Polydor); **Milton**, "What That Love Will Make You Do" (Stax); **Bobby Bland**, "Do You Set Out to Do" (Duke); **Four Tops**, "A Simple Game" (Motown); **Krystal Generation**, "Please Stop" (Mr. Chand); **Jimmy Ruffin**, "Our Favorite Melody" (Soul); **Jackie Wilson**, "You Got Me Walking" (Brunswick); **Donnie Elbert**, "Can't Help Myself" (A&O); **Denise LaSalle**, "Now Run and Tell That" (Westbound); **Freddie North**, "You and Me Together Forever" (Mankind); **Whispers**, "Can't Help But Love You" (Janus); **Brotherly Love**, "Mama's Little Baby" (Music Merchants); **JB's**, "Gimme Some More" (People); **Joe Tex**, "A Mother's Prayer" (Dial); **Olympics**, "Ain't No Way" (Song Smith); **Laura Lee**, "Since I Fell For You" (Hot Wax); **Dramatics**, "In the Rain" (Voli); **Roberta Flack**, "Go Up Mince" (Atlantic); **Earth Wind & Fire**, "I Think About Loving You" (Warner Bros.); **Percy Sledge**, "Rainbow Road" (Atlantic); **Ono Spanna**, "Hungry Country Girl" (Blue Horizon); **Black Ivory**, "You and I" (Today)... **Otis Clay** to Hi with "Home Is Where the Heart Is"... **New Pat Holloway** on Capitol, "Black Mother Goose"... **Herbie Hancock** benefits the National Committee to Free Angela Davis in San Francisco, Feb. 24. He plays **New York's Village Vanguard**, Feb. 8-13, and **Europe's** in March. **Freda Payne** and **Edwin Starr** open at the Apollo Wednesday (26), following the **Chi-Lites**, **Tyrone Davis**, the **Emotions** and **Kool & the Gang**. **B.B. King's** in Los Angeles for three days, starting Monday (24). **Breakouts:** **Glady Knight**, **Bobby & Brenda**, **Emeralds**, **Johnnie Taylor**, **Supremes**, **Gladys Gartrell**, **Bobby Bland**, **Wilson Pickett**, **Free Movement**, **Fifth Dimension**, **War**, **Martha Reeves**. **New Ann Peebles**, "Breaking Up Somebody's Home" on Hi. **Warner Bros.** **Bob Moore** Merlis reads Soul Sauce. Do you?

Queen Booking In Expansion

NEW YORK—Queen booking, too, looking apy, has expanded its talent roster and staff with the acquisition of the Dick Booke Agency.

Queen Booking will take over

the contracts of O.V. Wright and his orchestra, Little Johnny Taylor, Earth Wind and Fire and Ted Taylor. Booke joins Queen's concert and club division on Feb. 14

BEST SELLING

Billboard

Soul Singles

Billboard SPECIAL SURVEY For Week Ending 1/29/72

* **STAR Performer**—LP's registering greatest appearance's record progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	LET'S STAY TOGETHER Al Green, M 2022 (London) (Jaz, BMI)	9	26	22	EVERYBODY KNOWS ABOUT MY GOOD THING (Part 1) I'm the Jive, Jive, Ronn 55 (Jawall) (Respect, BMI)	11
2	2	CLEAN UP WOMAN Betty Wright, Atlantic 4601 (Atlantic) (Shirley, BMI)	11	27	50	DO WHAT YOU SET OUT TO DO Bobby Blue, Blue 477 (Don, BMI)	2
3	3	SUGAR OADY Jackson 5, Motown 1194 (Jobete, BMI)	7	28	28	IF I COULD SEE THE LIGHT Bib Day, Invicta 0127 (Capitol) (Columbia, BMI)	5
4	4	CROWNING IN THE SEA OF LOVE Joe Simon, Spring 120 (Polydor) (Asorted, BMI)	11	30	32	RESPECT YOURSELF Staple Singers, Star 0104 (Eassey/Merch/Kin/Kimble, BMI)	17
5	6	THAT'S THE WAY I FEEL ABOUT YOU Robby Menlove, United Artists 30447 (United/Jobete, BMI)	9	32	32	SWEET BABY Dorrie Edem, All Platinum 220 (All Platinum, BMI)	3
6	7	FIRE AND WATER Wilson Pickett, Atlantic 2850 (Living, BMI)	5	31	31	WYCK BACK HOME St. Walker & the All Stars, Star 33090 (Universal, New Brunswick, BMI)	9
7	14	MAKE ME THE WOMAN THAT YOU COME HOME TO Glady Knight & the Pops, Soul 35091 (Motown) (Jobete, BMI)	7	32	41	I GOTCHA/MOTHERS PRAYER Johnnie Taylor, Star 0102 (Mercury) (Respect, BMI) (F&M)	2
8	11	AIN'T UNDERSTANDING MELLOW Jerry Butler & Brenda Lee, Mercury 72355 (Butler, ASCAP)	8	33	21	GO TO BE THERE Michael Jackson, Motown 1199 (Shirley—New Brunswick/Gordon, ASCAP)	13
9	15	YOU WANT IT YOU GOT IT Dorrie Edem, Westbound 02 (Chess/Jawall) (St. George, BMI)	5	34	39	TOGETHER LET'S FIND LOVE Fifth Dimension, Bell 45 170 (Fifth Star, BMI)	3
10	12	SON OF SHAFT Bar-Ross, Volt 4066 (East/Merch, BMI)	6	35	36	PAIN D.C. Players, Westbound 188 (Chess/Jawall) (Brooklyn, BMI)	9
11	18	DO THE FUNNY PENGUIN (Part 1) Sufra Tuff, Tuff 101 (Sufra, BMI)	6	36	23	LOVE AND LIBERTY Laura Lee, Don Wax 7111 (Buddah) (Gold Tower, BMI)	6
12	17	LOVE GONNA PACK UP Phillyadel, Win or Lose 255 (A&O) (Columbia/Win or Lose, BMI)	7	37	37	(We've Got to) Pull Together Nite-Lites, RCA 74 0591 (Rufe, BMI)	1
13	8	FAMILY AFFAIR Sty & the Family Stone, Epic 5-10808 (CBS) (Stone Flower, BMI)	12	38	42	GIMME SOME MORE JB's, Project 602 (Polygram) (Olympic/Belmont/Unichappell, BMI)	4
14	10	YOU ARE EVERYTHING Sybil, A&O 4581 (Bellows/Asorted, BMI)	15	43	46	CAN'T HELP BUT LOVE YOU Win-Less, 174 (Ruffin, BMI)	4
15	5	ONE MONKEY DON'T STOP NO SHOW Henry Cone, Don Wax 7110 (Buddah) (Gold Tower, BMI)	10	44	49	WILL YOU STILL LOVE ME TOMORROW Roberta Flack, Atlantic 2851 (Singer Columbia, BMI)	1
16	25	STANDING IN FOR JOY Lorraine Taylor, Star 014 (Groovestyle, BMI)	3	41	41	YOUR LOVE Parvati, Capitol 3220 (Astronomical, BMI)	1
17	13	SHOW ME FLOW Emotions, Motown 1195 (Jobete, BMI)	16	42	34	WHY DIDN'T I THINK OF THAT Brenda & the Substitutions, Top & Bottom all (Laurie/Gordon) (MCA/One Eye Soul, BMI)	6
18	17	JUNGLE FEVER Chakachas, Polydor 15030 (Saban, BMI)	14	43	44	BOUNCE Pendence Twins & One, Westbound 102 (All Platinum) (Merch, BMI)	5
19	19	SCORPIO Johnny Caffery and the Detroit Guitar Band, Sonnet 220 (Buddah) (Frontier, BMI)	18	44	45	I LOVE YOU—STOP Staple Singers, Buddah 277 (Kama Sutra, BMI)	3
20	20	GET UP & GET DOWN Dramatics, Volt 4072 (Groovestyle, BMI)	16	45	47	GOING OLD DAYS Poly-Rite, Atlantic 4603 (Atlantic) (Shirley, BMI)	2
21	21	FLOY JOY Solomon, Motown 1195 (Jobete, BMI)	16	46	48	I CAN'T SHARE YOU Natalia, Call 181 (Boyzette) (A&O/Nordest, BMI)	1
22	22	SLIPPIN' IN DARKNESS War, United Artists 30847 (War Out, ASCAP)	16	47	49	IN AND OUT OF MY LIFE Martha Reeves & the Vandellas, Gordy 348 (Gordy, BMI)	1
23	9	OH ME OH MY Phyllis Hyman, Atlantic 2838 (Frontier, ASCAP/Punch, BMI)	13	48	49	CRY IF YOU WANT TO A Million to One, B&B (Harley King) (A&O/Nordest, BMI)	3
24	30	SEE WHAT YOU DONE DONE Dalia Carter, B&B 109 (Capitol/C&M, BMI)	6	49	50	YOU GOT A CUSHION TO FALL ON Cala Tromba, Star 113 (East/Merch, BMI)	1
25	26	AT LAST Jesse James, Zay 30 002 (Fritz, ASCAP)	9			THE HARPER TRY (The Harper I Got) Free Movement, Columbia 44512 (Chafic, BMI)	1



AL GREEN, left, gets next to producer Willie Mitchell in Memphis, for his gold record of "Tree of Being Alone." Green's latest hit "Killer," "Let's Stay Together," has also turned to gold.

What's Happening

* **Continued from page 22**

WPCF, Florida Presbyterian College, St. Petersburg, Clyde McKenney reporting: "Pictures at an Exhibition" (I.P.), Emerson, Lake and Palmer, Cautious, Five Dimension, War, Martha Reeves reporting: "It's So Good What Are You Gonna Do," Alan Parker, Capitol.

West-CALIFORNIA—KJFC, Foothill College, Los Altos, Steve Alpert reporting: "Softly Whispering I Love You," the English Congregation, Alton.

KCBQ-FM, Chico State College, Chico, Mark Malfre reporting: "Levee Blues" (I.P.), Potlidge, Janus.

KCPK, California State Polytechnic Institute, Pomona, Tom Baker reporting: "Skin and Bones," Kink, RCA.

KLUC, Lane Community College, Eugene, Oregon, Dave Chance reporting: "Last Time Around," (I.P.), Rudy the Fifth, Rich Nelson, Decca.

KMPS, University of Alaska, College, Rusty Walker reporting: "I've Found Someone of My Own," (I.P.), the Harpers I Got, the Free Movement, Columbia.

KASF-FM, Alamosa State College, Alamosa, Colorado, "Killer," (I.P.), Alice Cooper, Warner Bros.

On Happy Day!

Everybody's Listening To Soul Music



By Don Owens

THE SOUL ARTIST, that energetic, indefatigable personality, who has heretofore been relegated to a second class position in the music world, has emerged, brother, emerged.

The popular music of the black community, wearing a 1970's tag labelled "soul" instead of race or rhythm and blues, is today receiving the widest, broadest acceptance in its history. The melding of the black artist, his unique experiences and his music with the popular music audience, is the major development which helped toast in the new year.

And today, black artists are being heard by white kids because they are listening to the black radio stations, getting the message and heading to their local record shop to pick up on the newest sounds.

This development has been building over the past several years, but the situation has crystallized to the point where now in 1972, the musical barriers which have for decades separated black from white, have been shattered by the rhythmic, melodic and simplistic sounds of soul artists.

The black artist knew his audience; it was the brothers and sisters in the depressed areas. Not so anymore. His audience today comprises the wealthy, middle class and poor of all colors.

Songs written by blacks today tend to avoid the very funky messages of the past. Consequently it is infinitely easier for everyone to relate to the music, rather than just feeling it is a highly ethnic sound.

Aiding in the acceptance for black music is the new generation of young people

who have seen the struggle for civil rights played across their TV sets, has seen the Vietnam War expand and expand, and felt the nation shake under recession conditions.

All of this horror has opened their minds to the simple fact that in the arts, entertainment is not limited to special interest groups. A song is good period and you don't have to be black or Southern in order to enjoy a tune written, recorded and interpreted by someone who may have been unfamiliar in the past.

Bill Withers' "Ain't No Sunshine," "Want Ads" by the Honey Cones, "Tired of Being Alone" by Al Green, are all songs which a mass audience can relate to.

With increased frequency, the music business has seen a very, very big soul record become a very big pop song. And that's because Americans aren't afraid of associating with black music and expressing their support for songs which sometimes talk about the black experience or are just down to earth enjoyment.

The year just ended proved to be the one that soul-oriented records emerged through the pop charts with solid sales impact and little or no exposure from Top 40 radio play. It also proved the growth of soul radio and its effect on pop

radio listeners and record buyers. Thus the thin line between pop and soul has now become almost non-existent.

During 1971, in the weekly sales research of pop dealers on a national basis, it became more and more apparent just how strong soul product was becoming with minimal or no Top 40 radio listings or picks.

Among the records that surged up the Hot 100 during the year in this situation were Jean Knight's "Mr. Big Stuff" on Stax, James Brown's "Make It Funky" on Polydor, the Dramatics' "Watcha See Is Watcha Get" on Volt, and the People's Choice "I Likes to Do It" on Phil L.A. Soul. Al Green emerged a top pop star during the year with "Tired of Being Alone" on Hi, followed by his current top ten winner, "Let's Stay Together." Another soul star that spiraled into the top 20 pop was Donnie Elbert on All Platinum with "Where Did Our Love Go."

The Isley Brothers on T-Neck garnered a top 20 pop smash hit with "Love the One You're With," hot on the heels of the Stephen Stills pop version which went into the teens on the chart.

Alston Records came up with two giant soul and pop hits in "Funky Nassau" by

(Continued on page 46)

B's Travels Bridge The Past With The Present

By Eliot Tiegel

had people look down on me because I was a blues singer and because my music wasn't a cultural type.

"It really hurts to be looked down on. I remember being introduced in a club several years ago by an emcee who said, 'It's time to get your ham hocks, corn bread and greens out because here comes B.B. King.' He used that stuff on me but he introduced the other performers in a more dignified manner."

King is aware that college and underground stations helped introduce him to young people. The black programmed radio stations don't get into playing T-Bone Walker and Howlin' Wolf, he says, and that's the tragedy.

"I'm still a blues singer by choice after all these years . . . and I can still drive a tractor."

The 43-year-old performer (he chooses to call himself an entertainer) admits that the songs he sings today and those he sang 23 years ago are basically the same. But his own personal experiences give him an edge in expressing the emotional sadness or bitterness which mark much of his material.

His peripatetic experiences have shown him that he can interpret a lyric as an actor for an audience and that in the main, people can empathize with his songs.

"If you're singing a blues tune, there is a difference between the way a black and a white man sings it. The white uses correct diction and I don't. There are whites who can sing blues, like Mose Allison and Bill Medley, but the whites who try to imitate blacks and fail, are the reason why blacks say whites can't sing blues."

Today, with money no problem, King is a more self-satisfied person. "I discovered I could be myself without processed hair when young people began to protest and I began to hear about divorce more, and President Kennedy and Dr. King both inspired me to think that regardless of one's background or what people say about you, it does not change the fact that you're you."

"They started me thinking, 'OK B.B., you are a blues singer at a time when I was almost ashamed to admit it.'"

King's music has changed in one aspect. "I always try to do the rhythmic patterns that are around me. I'm singing 'Every Day I Have The Blues' the same way today I did it in 1950, but with a different beat, and with a little more soul because I've experienced a lot more."

"Today, you got so many right thinking people that are accepting things if it's good, not because of color, but because it's good. They're not specifying it must be in the lounge when it can be in the main room."

What does Vegas signify?

"It means to a Mississippi black blues singer who didn't finish high school, there's no limit as to how far you can go in America."

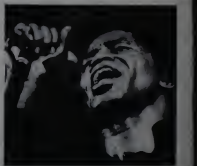
The lounge, which is less expensive than the main room, allows more of the local citizens to enjoy King's music. King hopes he has opened the door for other black bluesmen to play before Vegas crowds, but if it hadn't been for his hit singles and albums, he wouldn't be able to spend one month in the desert funspot in a suite of rooms which he calls home. "Home," he explains, back in the suite with its decorated Christmas tree, is "anyplace I am."

Sixty percent of the songs he sings are his own or co-authored. "My songs have always been a type of protest, but people always relate them to women. I'm simple, and most things I sing about are simple things."

"You Upset Me Baby" is a happy song because it talks about a woman's dimensions. B.B. says with a smile.

"Well, she's 36 in the bust/28 in the waist/44 in the hips/ she's got crazy legs/ you upset me baby/yes you upset me baby/white I like being hit by a fallen tree/ women what you do to me/she's not too tall/complexion is fair/when she knocks me out the way she wears her hair/you upset me baby/yes you upset me baby/it's hard to describe her/it's hard to start/better stop now because I've got a weak heart/you upset me baby/yes you upset me baby." (Modern Music Publishing)

"I don't think blues means being sad all the time. It's according to your train of mind. Blues is the reality of things. It really is. Sometimes the things I sing about make me sad; sometimes they make me happy. Onstage, I'm the guy in the story not B.B. I'm like an actor conveying the thought."



Sister Aretia Franklin and soul man James Brown, are two enraging blues singers who add vitality to the music and help broaden its popularity.

"After two divorces, many of my own feelings came through. Onstage, the mike is the other person I'm talking to. My guitar plays the melody like I'd be singing it. When you go onstage, you think only about what you're doing then. Tell the story that way the guy it's happening to would do it."

B.B. sings in a sad, down toned voice on "Worry, Worry," a genuine blues blues. "Oh worry, worry, worry/worries all I can do/ Oh worry, worry, worry/worries all I can do/ My life is so miserable people/ it's all on account of you/you hurt me so bad baby/when you said we were through/oh you hurt me/you hurt me so bad baby/when you said we were through/oh but I'd rather be dead woman/ then be so blue." (Modern Music Publishing)

Does singing about the blues for a living affect him emotionally? King says no because he is divorced from the personal involvement of the material. He is an actor interpreting a role rather than being down and out all the time.

But isn't blues an emotional, nerve splitting form of music which has to take its toll on the advocate? No, King answers. Any true artist suffers the same emotional strain, he contends. A rock singer has just as much soul as the blues singer. Other performers are being just as honest. B.B. says, and they're bearing their souls too.

But the blues deal with gutbucket situations, love, cheating, broken romances. "I try to pick songs that make a cat laugh. And if he's guilty of the things I say, he knows it, or he'll get sad about it."

(Continued on page 46)

lues reflects the past for the present.

It also signifies the moods—sad and happy—of current society.

If there is one performer/interpreter who signifies where blues have been and where it is today, it is B.B. King, whose travels and travails over 24 years have taken him to beer joints, chitlin' circuit dance halls, sleazy smokey black clubs on the south sides of towns, and during the past two years into the Fillmore, Royal Albert Hall, Mr. Kelly's and the Flamingo Hotel in Las Vegas.

King is a living testimony to the plight of the black bluesman—he has been "discovered" by white American and for the patrons who crowded the Flamingo's lounge theater recently, calling out requests for "The Thrill Is Gone." B.B. was someone new to their lives and knowledge. He was the hot new singer they had heard on their local radio station because he had a legitimate hit single.


But King was discovered by white America as a result of the Beatles and the Rolling Stones listening to his searing guitar runs and explosive vocal bar phrases and lauding his prowess publicly.

King came back to America as a new star he firmly believes because of this love affair with the English rock musicians.

King is aware of his new posture and he is also aware that there are many other knock about blues musicians who have not yet been discovered by white America.

The really old, old blues players of the deep South are dying out. "But things are changing man," he says one afternoon backstage at the Flamingo. "We're losing the black blues guys, but we're picking up whites, and remember you have whites who are poor also."

"I've caught more hell from people and



Tonight after dinner,
when the dishes are all washed
and the new young one is
tucked in,
a lot of young families are going to
settle back and listen
to our artists' music.
We salute them,
and thank you.

The Jimmy Castor Bunch
Center Stage
Carolyn Franklin
Judy Freeman
The Friends of Distinction

Delores Hall
Linda Hopkins
Boobie Knight & The Soulciety
Love, Peace & Happiness
The Main Ingredient

Percy Mayfield
The New Birth
The Nite-Liters
The Shirelles
Nina Simone

The Swiss Movement
The Swordsmen
Sonny Til

RCA Records and Tapes



Individualistic forces in jazz include from the top: Quincy Jones, Cannonball Adderley, Omette Coleman and Bobby Hutcherson (third row, left and right) and Miles Davis.

jazz is soul's cousin' and the two have a swinging relationship

JAZZ WILL GET A SHOT IN THE ARM because of the popularity of soul music in the commercial marketplace. "Jazz," comments Quincy Jones, "and soul are first and second cousins."

"The basis for both forms of music is still a person getting close to himself. I hear the same exact 'X' element in Aretha as I hear in Coltrane. It's the same spirit and essence. Charlie Parker was a joyous agony. It comes from the knee caps. Aretha is so mellow now. She's happy. She's living at peace with herself."

Jones is more or less in a creative state of ex-plosiveness. He has made a major decision to back away from motion picture scoring for six months and get deeply into jazz recordings. His next album for A&M will be around April; he explains one afternoon in his sprawling Benedict Canyon home, home after several hours of mixing down music for a film score.

Jazz and Quincy have always had a love affair. He played trumpet with Lionel Hampton's and Dizzy Gillespie's bands. He has written jazz-flavored arrangements for Sammy Davis Jr. and Frank Sinatra, when the latter performed with the Count Basie Band in Las Vegas several years ago.

Now after three successful big band albums and LP projects planned with Aretha and Ray Charles, Quincy is up to his knee caps creatively in the recorded medium.

He sees jazz in 1972 benefiting from the players who respect their roots, but who are also adventurous and level-headed musicians.

On this score, Julian (Cannonball) Adderley can be interjected. "For the first time in 10 years we have developed new virtuosos like trumpeter Freddie Hubbard or Tom Scott or Ernie Watts," Cannon says. "These players are more conscious of their instruments and for the necessity for artistry. They are also playing music which is more complex and that demands more of them."

Nevertheless, jazz is on a cycle toward simplicity, Cannon claims. "We've seen the music get as complex as we can get," he notes before going down Capitol to listen to some tapes from which he plans to extract a second album from performances recorded at the Troubadour in Los Angeles.

Does simplicity mean a freer music? "The concept of freedom has always been misused," Cannon answers. "To people who say they play free, I say, 'free from what?'"

Simplistic playing is defined this way by the altist: "When you write one note for a guy, think of all the possibilities of the chords. Give him an A. There might be 18 different chords with A in it. So under the concept of playing free, the guy would play 18 different chords with an A in them, or elements of those chords."

"Now in simplistic terms they just decorate the A, so they hear the A more clearly. You play what you feel rather than what you know. You understand what I'm saying?" The simplistic players are "for the most part the cats who can play the most. It's a reaction to themselves. People like Carole King and James Taylor because they're only expressing not contriving anything. Their arrangements aren't cluttered."

Cannon says that jazz influences people. He has listened to recent works by Marvin Gaye and Curtis Mayfield only to discover they are doing modal things. "We did with Miles (Davis) 12 years ago."

Music always reflects people; it's the media which creates terms like militant, he asserts. Jazz is not a militant music, Cannon emphasizes. "Archie Shepp wasn't angry until he was told his music was angry. People like Ahmad Jamal and others who have created pastoral themes are still frustrated and angry about conditions in this country."

Cannon hears in the music of his compatriots "the same things he's heard 20 years ago. 'Jazz is an avant-garde lifestyle. You make a commitment to music rather than commerce when you sign on for jazz. You know when you get into jazz that it's not the most lucrative field in music.'"

Cannon's playing has gone through changes because jazz is not a concrete object. It ebbs and flows with the inspirations and technical skills of its players. This is the year Cannon hopes to get jazz heard before more people. He is working up a program for a national chain of jazzmobiles to play in major cities around the country, funded by the federal and private sectors. Local musicians and visiting headliners would participate, playing their brands of jazz for school kids, church groups and street gatherings.

"Jazz has survived in saloons. It's not a condescension to play in nightclubs, but it shouldn't be limited to that. It should be free and played in the streets."

The saxman hopes to pattern his programs after the highly successful New York City jazzmobile which has played in black communities all year round and featured all the top East Coast instrumentalists and such bands as Jimmy Heath and Thad Jones Mel Lewis.

Visiting musicians should play for the communities from which they extract money in club appearances, Cannon believes. Cannon speaks of a committee of musicians' union and social action representatives as promoting the concept in their communities.

"It's nice to get to brand new young ears," he says, "especially for kids who never hear jazz." Generally the black programmed radio station does not play jazz, so there are youngsters who never hear about their musical heritage from the soaring flights of in-person instrumentalists.

The Cannonball Adderley Quintet has been emphasizing college concert/seminar packages. "Colleges have kept us alive," he admits, "and you'd be amazed at how many times I hear a kid say to me after a concert, 'Wow I never heard anything like that before!'"

The jazz club circuit for Adderley is down to six clubs around the country. He averages 12-14 weeks in clubs, so the jazzmobile idea would allow him to play for people who don't constitute a nightclub audience.

For Quincy Jones, the long play album has been his media for getting his message across in an honest, unlooked style. Working in films has its limitations on how much true jazz you can blend into a score.

As an arranger for records, Quincy "gives his players more freedom, he contends. "I trust their instincts. If you create an environment, I trust how they'll react to it."

The focal point of interest in writing for his band has shifted from a horn front line to the rhythm section. "It's like the first story has shifted down to the basement. There's so much activity in the bass lines today. In the era of the most complex horn lines played by Charlie Parker, the bass played straight four although Oscar Pettiford and Ray Brown did a lot of walking."

"Now there are a lot of lists being compressed into one bar, where as in the past there were two bars."

Quincy has chosen to record with such stellar sidemen like Freddie Hubbard, Hubert Laws, Toots Thielemans, Jerome Richardson, Jim Hall, Enc Guffy, Ray Brown, Ernie Royal, Joe Newman, Grady Tate, Chuck Rainey and Bob Crenshaw.

"You cast a session (by hiring them) like you do a movie. You have to know their individual styles and know them as people. You have to know their degree of flexibility and the good ones are most flexible."

Quincy's first three LPs were his first in five years. They are straight ahead contemporary band jazz and their sound won a 1971 Billboard Trendsetter Award. "Walking in Space," "Gula Matari" and "Smackwater Jack" are three distinct musical pathways to where assertive, proud, powerful, ungrimmicked and with fresh air for the soloists to build their own statements.

There is no identifying arrangement sound. Frankly, I don't know how to write a signature sound," he admits. He admits falling in love with the Fender bass and he was in Hampton's band in 1953 when Fender experimented with an amplified bass and gave it to Monk Montgomery.

Quincy uses several woodwinds with the Fender, so you don't get that loggy weight."

"Jazz is as close as you can get to your soul, you really have to be honest with yourself."

(Continued on page 46)

the little guy's got a big stick ...



The history books are filled with stories of little guys who made good. David, Napoleon, Teddy Roosevelt, Jesse Owens. Sugar Ray Robinson started out as a Lightweight.

We're a little guy...

a little Records. a little Film. a little Animation.
a little Studio. a little Television. a little R&B.
a little Classical. a little Rock. a little M.O.R.

We call our little company Sun, Moon, and Stars.

*Sun, Moon
and Stars*



... A lot of little things.

Bill Withers, a new voice, whose life is listening to music without regard to race or other hangups, but with genuine preference." This, according to Motown recording artist Marvin Gaye, is the authentic development that has helped make black music appear as the front

runner in today's popular music market.

Gaye goes on to say, "White friends have been enjoying soul music or rhythm and blues for the last 20 to 30 years, but this was not the 'in' thing. There was a great mindfulness of the social line." This bias proved to be a major factor in exposing product by black singers.

Gaye credits the British people for a large part of today's acceptance: "They loved the music, their rock stars followed because of their sheer fondness for the sound."

"This occurrence, unlike many trends in today's music, will not die," Gaye observes. "Because it's American, it will last. It's the American way."

New artists, who undoubtedly would have found the going much rougher with their first release, have also enjoyed the reaping of the "Soul Emergence." Jackie Moore, Jean Knight and Bill Withers all had debut singles that sold a million or more copies.

Withers, whose "Ain't No Sunshine" went to number 3 on Billboard's Hot 100 and to the top of nearly every radio station, expresses much the same feeling as Gaye, in the respect that, for the most part, soul music has always played a role

in the musical make-up of the country. Withers says, "People are able to accept people, rather than an image."

The writers of material now being used by artists have not gone unnoticed as record companies and publishing firms continue to take on a number of black writers. Whereas, in the past, white writers have supplied a great deal of the material employed by singers, blacks have provided the rhythm. Withers adds: "This now works both ways; it's a perfect marriage." Many blacks, like Withers, now write most of their own material, dealing mostly with their own life circumstances. This too has substantiated a trend in the market.

While some song titles may sound like a gimmick, the words are real.

According to Edna Wright, lead singer of the Honey Cone, when referring to their hit single "Want Ads," "Surely there are many girls who are in the situation of wanting a young man, single and free."

The trio—Shelly Clark, Carolyn Willis and Miss Wright—includes a great number of songs recorded by white artists in their repertoire. Miss Willis says: "Carole King, James Taylor and the Carpenters hits are big favorites with our fans."

Singer Stevie Wonder believes that soul is just an expression of feeling and such artists as the late Janis Joplin, who

adored the great Bessie Smith, found the material even at that time to be a true evidence of emotions. Wonder explains, "Artists can record material of a different nature" and plans to include material in somewhat a different direction in his next album entitled "Music of My Mind."

Part of the success of soul music began at the record company level, where the attitude toward rhythm and blues or soul product was open minded," says Jerry Butler, an elder of the soul sound. Many of Butler's rhythm and blues hits ("For Your Precious Love" and "Need To Belong to Someone") turned out to be popular classics.

The exposure, coupled with the fact that blacks are no longer ashamed of the product about their environment, of their love and social life past or present, achieved rewarding results.

The Jesus Rock movement represents a green pasture in which black artists found a reluctance of approval. Joe Tex, Donny Hathaway and The Glass House are just a few who had releases in this vein that never got off the ground.

Tex's single, "I Knew Him" had a funky piano, hand clapping beat with a touch of the blues and seemingly all the ingredients to make a hit, but never made the charts.

"You take Judy Collins' hit, 'Amazing Grace.' We've been singing this for years, but station jocks wouldn't touch it." This, according to Pop Staples, father of the soul gospel Staple Singers, was a drawback and hindered the sales of a lot of good product. This has changed a great deal. "The outlook of music and program directors is more of an open heart feeling. They've stopped holding back," Pops says.

His daughter, Yvonne Staples, adds: "It's a good feeling. We all are on one accord."

JANUARY 29, 1972, BILLBOARD

Marvin Gaye, Bill Withers Enjoy Soulfulizing For Everybody

By Bill Coleman



Marvin Gaye, whose biting words reach out to attack that which needs attacking.



The Staple Singers, Pop, Cleo, Yvonne and Mavis, have broken out of the gospel fold and into the contemporary mainstream.

SOUL POWER



JERRY BUTLER & BRENDA LEE EAGER



JOE TEX



+

850,000 singles sold

(AND THEY'RE JUST BEGINNING TO POP!)

Jerry Butler and Brenda Lee Eager's "Ain't Understanding Mellow" (73255) from Jerry's big album, "The Sagittarius Movement" (SR-61347). 600,000 sold.

- ★ Billboard's Best Selling Soul Singles
- ★ Billboard's Hot 100

Joe Tex's dynamite single, "I Gotcha" (D-1010) has sold over 200,000, and it's just beginning to move!

- ★ Billboard's Best Selling Soul Singles
- ★ Billboard's Hot 100

he soul radio station of today is more than ever a spokesman for the black community. In music, in social awareness, and in other factors ranging from education to justice. It is no longer so important to just gain listeners (though this is, as always, a prime motive).

Instead, the soul station is more and more seeking to represent that particular segment of the population of any market it considers its own—the black listener.

And today's soul station program director realizes and ad-

just states: "One must face the stark reality that the minority community depends largely on its local radio station for news and other informational sources... it is a known fact that the black community is not a reading community, even though there is an indication that reading is on the upswing in the minority community. But, by and large, the local radio station is its main source of information."

Ben Miles, program director of WAMT in Richmond, Va., takes a different tack: "I think the problem with soul radio rests with the listeners in that they are not aware of the fact that they and they alone can make many so-called 'soul' stations quality and service conscious. Many soul radio station owners put a minimum amount of money into a station and reap huge profits.

"The listeners, on the other hand, continue to listen to this steady barrage of soul music, even though it sounds scratchy and distorted, and the disk jockey on the air can-

stations. This limits a black artist's chance to one out of 10 for possible exposure. A white artist has a much higher exposure rate with 10 possible playlists. There are so many small struggling black artists that need as much assistance as possible to get a break. We try to perform this service for our brothers."

Bill Haaley, program director of WXOK in Baton Rouge, La., says that, anyway, "by the time Top 40 stations play a soul record, it is dead for our audience." But WXOK does play white artists. "Mostly because, just as the white audience has found the black artist, the black audience has become aware of the white soul artists and likes them. These two groups of people have just found out that the other exists and r&b stations are the place where they can meet and discover each other.

"Today, r&b stations have an increasing white audience, like never before, especially in the 12-25 age group.

Many r&b stations must now concentrate on the total market, instead of just the black community. This calls for a wider variety of music, yet not as the sacrifice of the soul sound. Soul is coming of age, and the r&b station must project a totally new black image that young and old can identify with. This takes place in the music—soul music."

Ed Burke, program director of WBOB in New Orleans, notes that if the audience shows a desire for "any color of artist, we'll satisfy it." But, basically, "our audience is well enough educated to know that if they want black and white music, there's a Top 40 station they can tune into. Also, if they want all-black music, we're available."

Tam Henry, program director of KYAC, Seattle, says that "music is music. If a white artist has a record that is appealing to my audience, I will play it." But he feels that record companies don't recognize the importance of a record being played on his soul station... "consequently, the records are being delivered to the Top 40 station in town first."

Chris Turner, program director of WLOK, Memphis, feels that one of the most critical problems facing the soul music program director today is "playing not just r&b records, but progressive rock and rock records." One of the major complaints of many black jazz artists lately is that they are not getting played on soul music stations and jazz stations are in a slump except in a couple of markets.

However, the soul progressive station, as depicted by WLIF-FM in New York and WDAS-FM in Philadelphia, seems to be making strong inroads in those markets and this particular format could become a viable force, at least in major markets, in weeks to come.

Soul Radio Gets Into The Roots of Its Community

By Claude Hall

not read as good as a fifth grade dropout, and in addition to his record playing duties is called upon to 'read' the news. They believe they can do nothing but tell one another how lousy the station is, but they continue to listen because it's possibly their only source of soul music.

"WANT has recently begun a campaign to educate our listeners. Since we are quality and service conscious, we want our listeners to know the extra trouble, time, and expense we give to provide them with professionally produced commercials, a professional news staff that also editorializes, an audio news service, top-notch radio announcers, and our genuine concern for their welfare in our public service campaigns.

"Bill Patterson, our publicity and public relations director, Chuck Woods, our music director, and I are going to club meetings, church gatherings, and similar group gatherings, and 'rapping' about radio and its obligations to serve them, and answering any questions they might have. We have found these listener 'education seminars' rewarding to us and awakening to our audience."

Andrew Bailey, program director of WSOX, Savannah, Ga., hesitates in playing soul-sounding records by white artists. "We are the only black station in a market of 10

just the programming of his station to meet "the desire of his audience to hear a variety of music types," says Curtis Shaw, program director of WABQ in Cleveland and president of the National Assn. of Television and Radio Announcers.

"The black audience has developed a broad music appreciation. It ranges from r&b to jazz to gospel to rock and progressive rock. It embraces James Brown, B.B. King, Chicago, and Carole King. If a programmer keeps his ear to the ground as far as the likes and dislikes of his audience, he will agree with this." So, WABQ plays records by both white and black artists because "people like and want to hear good music without regard to the color of the artist's skin."

Most of the nation's leading soul music program directors agree that white artists can and should be played on soul music stations. Donell Edwards, program director of KALO in Little Rock, Ark., says that "if a record is big enough to cross over and go soul, and blacks are buying it, good programming dictates that it must be played so long as it doesn't sound too white."

Lee Armstrong, program director of WDIA, Memphis, says that he plays five records by white artists, Everett Dudley, program director of WEBB, Baltimore, says he plays records by white artists because "in today's music world, the 18-35 age group which buys the majority of records and listens to radio more than any other age group, enjoys both soul and rock."

The major aspect is that soul stations—like their counterpart in AM radio, the Top 40 station—try to build a sound today. The key is the music, not the color. Yet, when it comes to service to the community, most assuredly the key is the color line. Roland Bynum, program director of KGFI in Los Angeles, says it very aptly when



Buddy Ace

"KICKED THE HABIT"
"THE REAL THING"

Paula #355



Fontella Bass

"HOLD ON THIS TIME"
"WHO YOU GONNA BLAME"

Paula #360



Lowell Fulson

"MAN OF MOTION"
"TEACH ME"

Jewel #820



Little Joe Blue

ALBUM SOON TO BE RELEASED

Jewel



Bobby Patterson

"HOW DO YOU SPELL LOVE"
"SHE DON'T HAVE TO SEE YOU (To See Through You)"

Paula #362



Bobby Powell

"INTO MY OWN THING"
"LOVE MAN"

Whit #6909



Roscoe Robinson

"DON'T SET ME FREE"
"I'M SATISFIED"

Paula #365



Willie Rogers

"WAKE UP"
"TENNESSEE WALTZ"

Ronn #58



Little Johnny Taylor

"IT'S MY FAULT DARLING"
"THERE IS SOMETHING ON YOUR MIND"

Ronn #59



Ted Taylor

"ONLY THE LONELY KNOWS"
"HOW DO YOU WALK AWAY FROM FEAR"

Ronn #57

The Genies
"NO NEWS IS BAD NEWS"
"SUNDAY MORNING PEOPLE"

Ronn #56

Shay Holiday
"IT'S NOT HOW LONG YOU MAKE IT"
"FIGHT FIRE WITH FIRE"

Soul Power #107

Albert Washington
"LOOSEN THESE PAINS AND LET ME GO"
"GO ON AND HELP YOURSELF"

Jewel #822

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 Just Won't Do Right—LYN COLLINS PD-14107
 Jungle Fever THE CHAKACHAS PD-15030
 (I Have Fallen Into) The Tender Trap LEROY RANDOLPH SPR-121
 Keep On Doin' What You're Doin' BOBBY BYRD 45-4205
 Hungry Country Girl OTIS SPANN with Fleetwood Mac BH 304
 Gimme Some More THE JB'S PE-402A
 Dry Bones In The Valley THE INTERNATIONALS SPR 122



Andy Williams, Creedence Clearwater Revival, Percy Faith, Ray Conniff, Three Dog Night, Blood, Sweat and Tears, Joan Baez, the Lettermen, Rod Stewart. They have all recorded material from the Jobete/Stein & Van Stock catalog.

These are all artists who have "discovered" the personal touch of songs written by black writers and generally made hits by black performers.

For the Motown publishing empire, these recordings are producing what professional manager Herb Eiseeman calls "second and third generation hits."

They also indicate the trend for white acts to record soul-originated copyrights. And the reason these artists are being taken into the Motown catalog is because of the wide acceptance for soul material among listeners which has resulted in the widest scope of AM airplay in the music's history.

The talk in the music business is that black pop songs are the vogue.

Pop producers and acts are now calling Jobete, asking to look through the catalog. Eiseeman says rather proudly, "They come up and spend several hours looking through the catalog because they know it's full of gold."

Dave Anderle found several songs for Rita Coolidge's new LP. Paul Rothchild found a song for Janis Joplin but it was never recorded because the arrangement was never prepared.

There are five Motown tunes in Laura Nyro's new LP, "Gonna Take a Miracle," a significant exposure for the material by a major soft-sound artist.

Eiseeman also notes new interest from the jazz fraternity. "These artists are black and they're aware of our copyrights," Pres-

tige, for example, is doing some catalog reworking. Johnny Hammond Smith cut "I'll Be There," Houston Person did "Just My Imagination," and Charles Earland did "I Was Made To Love Her."

Eiseeman feels there is a good possibility that this jazz interest will result in jazz instrumental hits. Guitarist Grant Green had a hit with "Never Say Goodbye," which had previously been interpreted by the Jackson Five and Isaac Hayes.

When Hayes' single hit the chart, it motivated covers by Andy Williams and Johnny Mathis.

The compelling reason why non-black acts are recording soul-drenched tunes is simply that the artists are discovering that the songs have a personal feeling and personal involvement with emotion which is honest and meaningful.

"The young black writers have become more personalized," Eiseeman says, sitting calmly in Jobete's Sunset Blvd. office in Los Angeles. "They are writing about their personal feelings and experiences, much the way Carole King does."

Years ago, lyricists wrote about universal topics, or spoke in generalities. But today, Eiseeman points out, the writers are making personal statements.

"Only black writers can feel and interpret the experiences of their lives." But other performers have come to discover that these word pictures are so dramatic

and poignant, that they feel the challenge of creating their own interpretations. And that's exactly what's been happening . . . and why the Motown publishing division has seen such a flurry of cover records and new interpretations of former hits.

In line with the outside recording activity, the black writers have also taken a hard look at the world and have developed some songs which break away from the simple "I love you baby/I want your love baby" themes. And as a result, they have hit upon themes with a very specific concern for world problems which everyone can relate to.

"People have become more aware of the problems we face in this country," Eiseeman says. "The bad experiences mentioned

in the songs are what all men of good faith want to see alleviated. There may even be a certain percentage of whites who may feel a certain amount of guilt."

Marvin Gaye's "What's Going On" LP is a prime example of tunes with a surging message for everyone.

"What's Happening Brother" reflects on a returning Vietnam war veteran's overview of America: "Can't find no work/can't find no job my friend/money is tighter than it's ever been/say man I just don't understand/what's going on across this land."

"Mercy Mercy Me (The Ecology)" describes how man is destroying his environment: "Where did all the blue skies go/poison is the wind that blows from the North and South and East/Oil wasted in the ocean and upon our seas, fish full of mercury/radiation under ground and in the sky/animal and birds who live near by are dying/what about this over crowded land/how man can she stand."

Or "Inner City Blues" a frustratingly look at life and the government from the ghetto: "Rockets, moon shots/spend it on the have nots/money we make it/fore we see it you take it/oh make you wanna holler/the way they do my life/thi ain't livin', this ain't livin'/infiniton no chance/fo increase financa/bills pile up sky high/send that boy off to die."

"Ball of Contusion" and "War"

are two songs written by Norm Whitfield and Barrett Strong. They are also very strong personal statements. The two also were "Smiling Faces," a tune about not trusting everyone simply because they give you a wide grin and a friendly appearance.

People in general have become aware of the sociological problems," Herb Eiseeman believes. "And we have also become aware of black problems. So many of the lyrics touch on the universal problems plaguing all people."

Ninety percent of the songs Eiseeman sees now are of a personal or topical nature. The remaining 10 percent are novelty like "Act Like A Shotgun."

"The word is the thing today, the day of the novelty play on words has been greatly de-emphasized."

Motown's writers have themselves been expanding their lyrical consciousness. Rod Stewart had a hit with "I Know I'm Losing You." Lee Michaels scored with "Can I Get a Witness." Gayle McCormick found a successful tune with "You Really Got a Hold On Me." Blood, Sweat and Tears scored with "You Makin' Me So Very Happy."

These artists recorded these tunes because "they related to the lyrics," Eiseeman emphasizes.

Creedence Clearwater Revival's hit was "Heard It Through the Grapevine." It ran 11 minutes in their LP. That interpretation was a hard rock 'n' roller. Gladys Knight's version in 1967 was uptempo; Marvin Gaye's hit in late 1968 was slower, incorporating a strong bass drum like a tom tom for a special rhythm effect.

"Maybe Tomorrow" was recorded by the Jackson Five. The

(Continued on page 41)

RENEE KING

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BRATONS

"WINDUP TOY"
(SINGLE)

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Black Artists Find A Home On Jukeboxes In White Neighborhoods

By Earl Paige

small markets. Here, with no soul station and the admittedly large white listenerships they enjoy, jukebox programmers have difficulty anticipating the pop strength of even sure-shot records such as "Theme from 'Shaft.'" For these programmers the charts tell the story, they spot some copies of "One Monkey Don't Stop No Show" and see the meters tick.

Along with the emergence of the black artist as a jukebox power is the steady growth of certain black jukebox operators, some of whom are seeing the inner city change and an exodus of blacks to the suburbs. The operators are following, leading in some cases. But here too, color lines blur as when Eanet mentions black bar owners in a predominantly white neighborhood, or when Chicago operator Charles Sacco says white operators who served black ghetto taverns continue when the tavern owner moves to suburbia.

Part of the black artist's emergence as something for the jukebox programmer of pop locations to contend with is the steady change of the music being developed by blacks. "Donnie Elbert isn't so much soul to me as he is uptempo rock," says Henry Holzenthal, jukebox programmer at TAC Amusement in New Orleans. "I definitely think the music of the so-called soul artist

is changing," says Dave Eichinger, veteran jukebox programmer in St. Paul. "Sly and the Family Stone have a sound that is more rock-oriented than soul-oriented." Perhaps there is no clearer indication of what Holzenthal and Eichinger said than the current project of Mercury artist Jerry Butler.

Butler, like many soul artists, is concentrating on going beyond the soul market. He is preparing a 16-song album that can fit into middle of the road jukebox locations as well as soul places. It utilizes oboe and strings for interludes between the cuts, cuts where instruments range from a mandolin to a moog synthesizer. But make no mistake, there's still a soul sound there too.

One other indication of the pop emergence of soul is the big trend by soul artists to concentrate on albums, a far-reaching problem for jukebox programmers who must have singles. The Chi-Lites are a case in point. When WWIN Baltimore started playing the Chi-Lites' cut "Have You Seen Her," Eanet and other jukebox people were frantic because of the requests for a single—result, the local group Freddie & the Spindles cut the song as a single. When it was all over, there were seven covers of the song because, as Brunswick's Pete Garriss notes, his label was apprehensive that releasing the singles would slow the album sales—which it didn't.

One indication of how many went on jukeboxes: "We generally used the Chi-Lites on our r&b boxes unless we received requests," says Betty Schott, Western Automatic Music, Chicago. "We used 'Have You Seen Her' on every location except our country stops."

One-stop, of course, are much aware of the soul spillover into pop. Fred Sipora, veteran Chicago one-stop, says his firm prints a soul survey which includes jazz too. The titles are broken down as to new releases, singles that show movement on jukeboxes and oldies. Altogether, including pop and other categories, about 140 titles are listed.

When does a "Have You Seen Her" break pop? That is the crucial question for small market jukebox programmers such as Bill Bush, of the Les Montobro Phonograph Service Co., Peoria, Ill. Fortunately, Bush is near enough Chicago to have vibrations about most soul records. But he said he still held back some on "Shaft." "One Monkey..." and a few others that shot into the top regions of the Hot 100 chart.

A familiar situation: suburbanite pushes a button to hear soul sounds, like those from hot black groups.

Tommy Overstreet of Paducah, Ky. has a similar comment. He tries to get a slant on a soul record that is breaking by listening to soul stations out of Nashville and by consulting with L&R one-stop in St. Louis, which is in a large metropolitan area, can advise him on breaking soul numbers.

There are other barometers too. For example, both title strip printing companies have systems that give advance indication of a soul cross-over by printing Sterling Title Strip Co. actually prints strips in color-leafed form. Its soul music strips are blue; pop are red. Sterling president Dick Steinberg says there are more instances where he will print a strip on a record both soul and pop at the same time. The Chi-Lites hit was one example. Joe Simon's "Drowning in a Sea of Love" was another and there are others more than ever before.

Was "Shaft" a big breakthrough for Isaac Hayes on jukeboxes? Steinberg has a system for noting the production on any title. Hayes' big winner resulted in as many jukebox strips as his two previous records ("Look of Love" and "Never Can Say Goodbye") put together. More than that, the life span of the strip exceeded three months and was still selling a few weeks ago. The life span of "Look of Love" ran from Jan. 29-Feb. 23 last year. "Never Can Say Goodbye" ran from April 21 to June 16.

It is characteristic of the soul jukebox singles market that singles have a short life span, Steinberg says. He did research for Polydor on James Brown's records, discovering that his records have life spans averaging 40 days. They range from "Spinning Wheel" (7 days) to "Hot Pants" (76 days). The reason? "There has been a traditional limited market for soul records. But it's changing. Are there more black people, or are black artists tapping a bigger white market?" he asks. He has the numbers and apparently the answer is yes on both points.

Star Title Strip Co., however, has a different pat on the emergence of the soul single. Star general manager Norman Morgan says that unlike Sterling, his firm discontinued separating soul. "So many soul singles went pop that it became hard to do this." However, Star, since it prints title strips and other printed materials for the rack jobbers selling singles, publishes each week a list of the best-selling rack jobber singles. The numbers are there, just as on the charts: Al Green, Joe Simon, Betty Wright and on and on.

In fact, the pop spillover of soul on jukeboxes is so marked that programmers

(Continued on page 42)

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Fats Domino (above) and Tina and Ike Turner, promote the cause of blues music in Vegas lounges.

IN A DRASTIC CHANGE, Las Vegas hotels which have always booked black talent for a white audience, are now openly soliciting black patrons.

The Flamingo has always had a good complement of black artists and proven stars in Fats Domino, the Mill Brothers, the Treners, the Platters, Ella Fitzgerald and Hines and Dad.

During the past pre-Christmas period—which is traditionally a light time of year in town—B.B. King kept traffic heavy both in the showroom and in the Flamingo's casino lounge.

"We were specifically catering to blacks during B.B. King's engagement," explains the Flamingo's Jim Seagrave. During King's stint the Flamingo bought ads in black newspapers in the Los Angeles area, purchased heavy spot schedules on soul radio stations in Southern California and offered a special package featuring three days and two nights including the dinner show. Black models were hired for pictorial layouts.

Seagrave notes the hotel's campaign reflected a growing Las Vegas trend. "The black audience is a valuable market," he emphasizes. "Blacks have money. At this point it's an exploratory program and we really don't know how much they will spend on gambling. But statistically when the casino is filled a good percentage are gambling."

The blues singer drew both a black and a white audience. "Sixty percent of the blacks wouldn't have been in there if I hadn't been in the room," he estimates, in speaking of the mainroom crowd. "In the lounge are my fans. When the price rises above \$5 people say 'Well, I dig the cat, but...'"

The Hilton, the nation's biggest resort hotel, has "as many black as white acts in the lounge," according to Bruce Banks. Black artists who have appeared at the hotel include: Ike & Tina Turner, Bobby Stevens and the Checkmates, Billy Eckstine, Redd Fox, Anthony and the Imperials, Little Richard, Gladys Knight and the Pips, Martha Reeves and the Vandellas, Sarah Vaughan, Bill Crosby, Pearl Bailey, Louis Armstrong, Aretha Franklin and James Brown.

Redd Fox is the hotel's house comedian. He recently completed an unprecedented six straight months at the hotel and is also the first Las Vegas resident to star in his own network television series "Sanford and Son" which debuted Jan. 14 on NBC-TV.

Officials at all Strip hotels maintain that entertainment is booked because of talent not because of color or lack of it. Because all hotels have the vast majority of their acts for 1972 booked, any increase in the booking of black talent because of the public's wider acceptance of black pop and blues music won't be felt until next year. Even so, there have been several times when the majority of Strip hotels featured black acts at the same time. Among black artists under contract at Strip hotels are: the Supremes, the Fifth Dimension, Sammy Davis, Donnie Warwicke, Melba Moore, Harry Belafonte, Nancy Wilson, Diahann Carroll, Barbara McKee, Lola Falana, Johnny Mathis, Sarah Vaughan and Slappy White.

Last fall Sammy Davis celebrated his



100th week of playing before capacity audiences at the Sands.

New Year's Eve, yearly the biggest week-end in town featured Sammy Davis, Donnie Warwicke, the Fifth Dimension, Sarah Vaughan, Billy Eckstine, Redd Fox and Della Reese.

The Supremes, who headline at the Frontier, feel that black audiences are increasing—"which makes us feel good," says Mary Wilson.

In the downtown Casino Center area the Union Plaza has become the new Moulin Rouge for Las Vegas. Located closer to the city's predominately black West-



Vegas "in spirit" include: Billy Eckstine (top), and Nancy Wilson. Their artistry has helped build the city's class entertainment image.

Vegas Hotels Seek A Soulful Crowd For Black Artists

By Laura Deni

side area than the Strip hotels, the Union Plaza is frequented by local blacks and caters to the monied black tourists. Black dealers and pretty black cocktail waitresses abound. One of the hotel's top

executives, Jimmy Gay, is black. Regardless of the local attitudes towards black entertainers or tourists, one thing is certain: 1972 will see an increase in both.

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elvin Van Peebles is the outlaw of today's black artists and his latest caper is making a Broadway smash hit out of 19 dramatized songs from his three A&M albums, "Bler Soul," "Ain't

Supposed to Die A Natural Death" and "As Serious As A Heart Attack."

This play was just like 'Sweet Sweetback's Badasssss Song' all over again," says Van Peebles. "The critics hated it and I couldn't get any TV or column publicity. But I put together some strong radio ads and we built our word-of-mouth in the black community."

Van Peebles takes great pride in his estimate that some 40 percent of the audiences for "Ain't Supposed to Die A Natural Death" have never been to a theater before. "They come out of the show saying, 'That was a great picture,' because they're so used to seeing only movies," Van Peebles says.

At the age of 38, this brilliant and determined black man has achieved success as a novelist, songwriter, singer, moviemaker and now playwright. It took "Sweet Sweetback," his third feature film, to make him a superstar. But in his current phase of work, he's being attacked for being too crude and angry in his portrayal of American Negro themes.

"When I made my French movie, 'Story Of A Three-Day Pass' I was hailed as a master of nuance," Van Peebles says laughingly. "But when you try to show what's going on at home in the black community you're accused of being overly crude."

None of his albums have ever received any significant airplay, an omission that Van Peebles attributes to the records being both too militant and not enough into any accepted format. His songs, even before they were staged on Broadway, were dramatic vignettes of ghetto traumas—a young burglar trying vainly to flee a cop's bullet, prostitutes being extorted and exploited. The writer-singer chanted these sketches in his funkier street accent, set to jazz music that wasn't exactly in the r&b groove.

Van Peebles writes down the melodies in his head by numbering a piano octave 1 to 8 and noting the number patterns to play for his arrangers.

He was signed by A&M when he mounted his second assault on Hollywood in 1968. After the success on the art film circuit of his French-made film about an American Negro soldier's bitter-sweet affair with a madam, he was invited back to the movie studios that had rejected him five years earlier. But he wasn't interested in signing as anybody's token black director on a project he didn't believe in.

So his main creative efforts were channeled into recording for several years until in 1970 he made the Columbia film "Watermelon Man," starring comix Godfrey Cambridge as a white bigot who turns black and Oscar-winning Estelle Parsons as his wife. Van Peebles brought the movie in under its extremely low budget and came up with a moneymaker, if not a smash hit.



Action in the streets of a ghetto in America: the setting for "Ain't Supposed to Die A Natural Death."

Van Peebles' previously recorded songs have played an important role in both "Watermelon Man" and "Sweet Sweetback," showing up in the films along with new material. A&M, however, turned down the hit soundtrack album of "Sweet Sweetback" and so Van Peebles took it to Stax, giving the Memphis label a terrific 1971 pair of black movie soundtracks, along with Isaac Hayes' "Shaft" package.

"Sweet Sweetback" has sold almost 100,000 albums and was strong on the charts throughout the summer, as the film was zooming its way to grosses of nearly \$10 million. A&M did not let go of its first refusal rights to the Broadway original cast recording of "Ain't Supposed to Die A Natural Death" and the album is already on its way.

"A&M has always been very nice to me and I can't complain about how I'm treated there," he says. "They let me record exactly what I wanted, which is really all I was looking for at that period." But he leaves no doubt he feels that with smash successes in the movies and on Broadway under his belt, record sales should be the next Melvin Van Peebles breakthrough.

"I have one more album on my contract and if the label can bring in a gold record I'd be happy to stay there," is the way he puts it. "I think that the problem so far has been that Jerry Moss and the people who run A&M have the liberal's hang-up of assuming others have the same goodwill they do."

By Nat Freedland

Van Peebles was born into a lower middle-class Chicago family and graduated from Ohio Wesleyan University, a start in life he describes in his novel, "A Bigger Fish." After serving in the Air Force he moved to San Francisco for the tail and color Bar Generation. He had married, fathered two children, was working as a cable car conductor and writing poetry when he got turned on to the first wave of U.S. underground movie-making.

He went into debt to obtain equipment and film, made some short films and took them down to Hollywood to get a studio job where he could learn directing. The best he could get were openings as a parking lot attendant and elevator operator. He decided that the only way a black American could be taken seriously as a film artist was to live and work in Europe.

Van Peebles obtained a G.I. scholarship to study philosophy in Holland, as his entry ticket overseas. He was a soon part of the European avant-garde theater, film and literary circles. Somewhere along the line there was a divorce and a move to Paris. There he showed his shorts and when times were tough he would earn some centimes by singing, dancing and playing the kazoo on street corners and in cafes.

To this day, he still has no permanent address. Van Peebles keeps his "Sweetback" trimness by eating one meal a day. He wears mostly inexpensive denim and U.S. surplus apparel. He carries his possessions in a beat-up knapsack and usually lives at the home of whoever he's romancing.

This disdain for possessions and material status is one of Van Peebles' strongest weapons in dealing with executives in the white show business world. He is not vulnerable to being tempted to sell out his tough vision.

"Nobody in the business expects me to deal," he says. "They think I'm a star on a P.R. tour to get laid, so they offer me a broad some and alligator shoes and they think that'll satisfy me. They're so stupid. They don't know I'm black that they don't like me bright."

While scuffling in Paris, Van Peebles published five novels in self-taught French, which quickly had him get a writer's union card and a French government subsidy to direct any of his own works for the screen. With some added financial aid from the wealthy French, he directed how "Story of A Three-Day Pass" got made.

"Sweet Sweetback" was shot in Los Angeles in 19 days, with a lot of deferred rentals and film processing costs plus a loan of \$50,000 from Bill Cosby. Not all of the black community was ecstatic about "Sweet Sweetback" with its exceedingly munchy sex scenes and its lack of any female black characters who weren't holly promiscuous.

But it was largely a black audience that bought the "Sweet Sweetback" message of a larger than life black hero defying the establishment . . . and getting away with it. And the musical "Ain't Supposed to Die A Natural Death" is much more in the mainstream of U.S. social protest and seems to have gotten him off the hook.

"Sweet Sweetback's Badasssss Song" has just popped onto the list of the top grossing movies of all time. And Melvin Van Peebles is using this for ammunition in his latest project, which is to force the Motion Picture Academy to nominate the film for an Oscar in one or more categories.

"I realize I'm obnoxious by normal standards," Van Peebles laughs. "But I learned the hard way that the only way to get something done is to make sure it's done yourself. My motto is, 'Early to bed and early to rise. It always pays to advertise.'"

Now that his Broadway show is secure for a long run, Van Peebles will begin to negotiate foreign rights for "Sweet Sweetback" and its soundtrack album. "I just haven't had any time to blow," he said. Unlike the "Sweetback" film, Van Peebles did not direct or star in his Broadway show, contenting himself with writing it and masterminding the promotion campaign.

He expects to turn out a pair of books and make another movie before cutting his next album. He came out of "Sweet Sweetback" owning 100 percent of the film and distributing it through Cinema, a new firm that had previously been stuck in the exploitation market.

"My trouble in finding producers to finance films with me is that I keep my deals too simple," he says. "They can't find any place to hide the money from me."

elvin van peebles

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Aaron Fuchs—Rolling Stone

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Everybody's Listening To Soul Music

• *Continued from page 31*

the Beginning of the End, and "Clean Up Women" by Betty Wright which rode in the top 10 of the Hot 100. The Persuaders on Alco broke high pop with their record of "Thin Line Between Love and Hate."

During the year, the tried and true soulful artists, who are now established pop stars, maintained their solid pop chart positions as well as soul positions. These include Aretha Franklin, Isaac Hayes, Wilson Pickett, Marvin Gaye, Sly and the Family Stone, Temptations, Curtis Mayfield, Clarence Carter, B. B. King, Jackson Five, Fred Payne, Buddy Miles, Four Tops, Supremes, James Brown, Jackie Ross, Joe Simon, Stevie Wonder, Ray Charles, Ike and Tina Turner, Smokey Robinson, Johnnie Taylor, Gledys Knight, Jr. Welker,

Donna Warwicke, the Dells, Brenda and the Tabletons and Jackie Wilson.

In addition to Jackie Wilson, Brunswick broke the soul group the Chi-Lites for a top pop record, while Hot Wax took their Honey Cone trio right to the number 1 spot on the Hot 100 with "Went Ads," and followed it with two more top 20 pop as well as soul records.

Gordy Records established the Undisputed Truth with two top records, pop and soul, and MGM re-established Lou Rawls on both charts with his label debut, "Natural Men." RCA kept the Main Ingredient on the pop charts and won with soul artists the Nite-Lites and The New Birth on the pop chart.

Bill Withers on Sussex emerged as one of the biggest stars, soul and pop with his initial entry, "Ain't No Sunshine." The super gospel group, the Staple Singers on Stax, hit heavy pop and soul with "Heeey Makes You Happy," and topped that with "Respect Yourself."

On the same label, Rufus Thomas made heavy inroads with his dance records including the recent "Do the Funky Penguin." Calie Records established Fuzz, ex-Sussex with Dennis Coffey and Betty Wright (13); "One Moment Don't Stop No Show" by the Honey Cone (15); "Drowning in the Sea of Love" by Joe Simon (17) and "Have You Seen Her" by the Chi-Lites (19).

This year will find a still stronger mold of soul/pop as the popularity of soul artists grows into universal acceptance. Gone will be the stigma of labeling or categorizing the sound of a record or the color of the artist. The day is at hand when the Top 40 pop stations and the soul stations will bend to their audiences' desires and play out major soul pop artists around his sound.

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B.B.'s Travels Jazz And Soul

• *Continued from page 32*

things. And that's good, because he lets his feelings out. B.B. uses the song "How Blue Can You Get" to check an audience out to see if they're in a good mood. There is a line about having given his woman seven children and now she wants to give them back which should draw a loud howl.

"People see me turning my head. It's not to listen to my band, but to hear noises from the audience."

B.B. wants to do more ballads, but in the past people didn't accept this kind of song from him. He has done around 20 ballads which are in a host of his early recordings.

"I'd like to find a way to do ballads my way," he says, getting up and bringing out a portable cassette player on which he inserts a tape on which he has assembled contrasting tunes he's done including soul ballads.

The whole rush of young musicians to studying his guitar and vocal style has prompted him to "do some research on himself" and he now listens to his old recordings.

He has been playing amplified guitar since 1947 and there have been 14 Lucilles. "Someone steals it, or it gets busted up in a car accident or I loan it to a friend who pawns it. I've had all three happen."

B.B. plays 8, 12 and 16-bar blues. His solos are improvised. "That way they're always dif-

ferent and I don't get bored with my playing."

He sees blues as the grand father to jazz. "Blues is the mother tree with jazz, soul and rock/roll the branches."

Playing before a dinner crowd in Vegas is an experience. "Who wants to put down a steak and applaud?" he asks. The trick is to light a fire under the person who knows B.B. and hope it sparks the other people in the audience. "You got to get people interested in what you're doing."

In the lounge, B.B. is slickly dressed in a tuxedo. "Everyday I have the Blues" is a short opener and then he gets into a slow, sensuous guitar mood, his face grimacing with the piercing, high, hot notes. There are sliding notes, crash notes, vibratos which pulsate off the instrument and cling in your head.

"I've been down hearted baby/ever since we met," he sings, and his tenorman paints a sad solo behind him.

A middle aged woman shouts out "OK baby. Sing it to me." He smiles and says "thank you baby" and the house laughs.

"My heart's in a sling/my head's in misery/I neezy baby /If I don't hurry up and find her/I think I'm going out of my mind." A roar of approval comes up from the audience.

B.B. sings with his eyes closed, sweat beading his face and contrasting with the respectable look of the tuxedo. Spiritually he's back in a blues club milieu. Only

(Continued on page 40)

Westbound Records would like to make a gentle prediction for 1972

ALBUM PREDICTION

Denise La Salle—
Trapped By A Thing Called Love
WB 2012

The Counts—What's Up Front That Counts
WB 2011

Bill Moss & The Celestials—Doin' My Job For Jesus
WB 4003

Mettie Moss Clark—That's Christ
WB 4004

Detroit Emeralds—You Want It You Got It
WB 2013

Ohio Players—Pain
WB 2015

SINGLES PREDICTION

Denise La Salle—
Now Run And Tell That
W 201

The Counts—
Why Not Start All Over Again
W 191

Detroit Emeralds—
You Want It, You Got It
W 192

Ohio Players—Pain
W 188

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Jazz is soul's 'asin'

• Continued from page 14

bulish and play jazz because you're dealing with time and space at the exact moment. You

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Quincy recalls that when he did his first LP, "Walking in Space," it was a scary time to mess with a jazz LP." He had been chained to the studio stop watch and wanted to do tunes he liked. "Killer Joe" did in 4/4 was a chart hit and a surprise to the arranger.

The sound on "Gula Matari" was designed to hit a bit harder and "Smackwater" showcased some funky TV show themes plus a six-minute guitar tour through the evolution of the guitar over 50 years.

Quincy finds it delightfully healthy that some of the newer players like Hubert Laws are starting to improvise to classical figures. "These cats have studied formal music and if they start to deal with classical structures and understand what holds a 15 minute piece of music together, they'll shatter the myth of jazz being unstructured."

Quincy also sees a bright sign in some of the top pop and rock musicians jamming with jazzmen, like Ginger Baker and Elton Jones and David Clayton-Thomas with Cannonball. "It's good to see the cream of the rock guys starting to infiltrate." How does "Q" assess the young jazz musician?

Today's young musician understands himself better, he answers. This serves as a safety valve in being able to cope with the world. "The young kids are very together," Quincy says. "They prepare themselves better because they know they have a hotter field to go through."

"There's a mellowness taking over," offers veteran jazz producer Bob Thiele. "I don't think

the new jazz music of the past several years can be called angry. This mellowness" which I speak is not in terms of volume but in the way the musicians think. There are a few angry ones but there has been a calm settle over the players.

"The music can still be rough and exciting. The people are a lot calmer and mellower, but they're still playing hard music. The reason for this calmness? Thiele attributes it to a more confident, surer black musician, one whose inner self is braced by the "black is beautiful" concept of assurance and assertiveness.

The paradox is mellow people playing hard music or a style which has been linked with the fiery hatreds of the black movement or for the white exploitative establishment.

"John Coltrane was a gentleman, mild mannered and a warm loving person," Thiele says. "Yet his music started the whole angry thing."

The young jazz musician looks upon records as a means of communicating his art. He is also clashing for black music. "You can't say they don't want to make money, but with the new players it's communication and pride in their music. With success comes money."

"Now contrast that with the players of Coleman Hawkins day. They weren't thinking about communicating or pride. If they could pick up a few bucks that was fine."

Thiele sees the doors opening for jazz. He points to Columbia which has signed Ornette Coleman, Charles Mingus (again), Keith Jarrett and Jack DeJohnette. Miles Davis' success has had a lot to do with Columbia's continued interest in recording modernists.

"From a business standpoint, the record companies recognize that young blacks are interested in jazz, so they know they can sell records."

Thiele says a label can open the door for jazz if it relates to the musicians.

Thiele's own Flying Dutchman label, which records modern ex-

pressions, has just released a old Signature LP done in 1941, featuring Coleman Hawkins and Lester Young. There is a market for this vintage material. "It wouldn't have reassured it five years ago, but it makes sense now."

Thiele hears new sounds in the African percussion family making their way into contemporary jazz. Amplifones for pianos, basses and guitars are gaining as is interest in the flute. There is a realistic feeling about money, which coupled with a personality mildness, is making it easier for the black artist to get recorded. Thiele believes.

"Jazz draws on the things that happen in American music. That's what Miles does. I can't see black guys forsaking jazz for rock. They'll incorporate the best of rock into jazz."

Incorporating commercial elements into jazz is the way Blue Note is headed. George Butler, the director of this scenario, is

(Continued on page 16)

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Copyrights

• Continued from page 40

Lettermen have it as the B side of a recent single and it is in the current LP Notes Examen. "The way the Lettermen did it, it is a beautiful sweet down the middle of the road version. But it is a soul copyright."

"Someday We'll Be Together" was originally a hit for Diana Ross and the Supremes. It was turned into a country hit by Jan Howard and Bill Henderson.

Eiseman, a 12-year veteran of publishing and two years with Motown, feels if a song is good, it can stand interpretations in many styles. His boss, Robert Gordy, who runs the publishing operation from Detroit, feels the same way. "There is an honesty and sincerity in songs today that we just haven't had before," Eiseman contends. "David Porter was clever and bright, but his tunes didn't have the personal, sincere, honest emotions which today's songwriters are espousing. Eiseman feels.

The point Eiseman makes is that non-soul artists are tapping the black experience for material and skillfully creating new interpretations. But at the base of it all is one inescapable fact: the song came out of the soul bag.

Black Artists On Jukeboxes In White Neighborhoods

Continued from page 42

are hard pressed to name strictly soul singles. Steinberg mentions Ike & Tina Turner's "I'm Yours" as a single that never got the red shading. Holzhenthal says "Strip Me Naked," by Love, Peace and Happiness, qualifies as an exclusive soul disk. "I think though that it's more from a lyric content than the sound."

Eanel, a white programmer whose firm is located in the predominantly black inner city area, believes the jukebox "is primarily for enjoyment. I stay away from records with an ethnic feeling or political message."

The emergence of the black people making music is basically being followed by the growth of black-owned companies making

money with jukebox music, although there are grim growing pains in some instances. Moses Profit, the first black member and officer of Music Operators of America (MOA), as well as the owner of the first black jukebox operating firm in Chicago, talked about this.

"Urban renewal has virtually wiped out whole sections of the inner city. We started in 1935 just after whiskey came back. On 43rd St. alone, from State to Lake Michigan, we used to have 26 or more bars and it would take our routemen two days to make them. Now, it's done in a couple of hours." Basically, the soul jukebox locations still remaining in the central city are good ones. "Profit, because he owns

it building he is in, has remained in the inner city though he is branching farther and farther south along the lake. He says he understands some black operators are establishing satellite operations in suburban areas such as Harvey, Robbins and Chicago Heights—following the black exodus to the suburbs.

Chicago companies at least eight black-owned jukebox operating firms. These are Dan Gaines Music Co., the second oldest, Henderson Bros., McGee Bros., Eastern Music, McGee Music, Ted King and Edward Washington. Profit says Detroit has several black-owned jukebox operating firms, probably ranking the Motor City second in this respect in the U.S. behind Chicago.

The gradual move to the sub-

urbs by blacks is not happening in every major city. Holzhenthal says this is not a factor in New Orleans. However, in Baltimore, Eanel says it is occurring. "Thank goodness," he says. "The inner city location is tough to serve now. We are established here but I have often thought of moving out along the Baltimore belt. When our company started, perhaps 30 percent of our city locations were what you now call soul stops—now that figure is exactly reversed. But there are neighborhoods where we have jukeboxes in black-owned locations that have a predominantly white clientele."

In Chicago, Sacco says there is a population shift to the northern suburbs—to Rogers Park and Evanston. "Where previously white and black operators served these location owners when they were in the central city, they often are now asked to serve them in the new neighborhood."

Thus, not only is there an emergence of black music on jukeboxes—a fact everywhere apparent; there is also the movement of the black operator into new areas of the city and suburbs—a shifting of the soul roots as it were. It points to growth, rejuvenation, hope.

B.B.'s Travels Jazz And Soul

Continued from page 46

is paycheck knows the difference.

"Blues," says Jerry Wexler, away from the din of the

recording studio, "is the purest form of music. It's a timeless thing. The soul performer gives himself to his audience. The better the artist the more person- alized is the communication."

Singing the blues is something which cannot be learned by rote. "It's the mud you squeeze between your toes; it's the kind of church you go to, and it's particularly characteristic of the Southern artist, black or white."

As a producer of blues, Wexler lives the music. Fifty percent of the music he records is either B or 16 bars over the traditional 12 bar pattern. "Blues is almost a misnomer," he says. "It should be called rhythm and gospel. Then it would be more pertinent because the dominant form of music in r&b is gospel."

The most successful blues interpreters—Aretha Franklin, Albert King, Albert Collins, James Brown, Wilson Pickett—vary rarely use the 12-bar phrase. Ray Charles had a lot to do with the 8 or 16-bar pattern, Wexler says. "It helps the harmonies get more sophisticated and the chords become more complex."

Blues in these modern times can be delicate, fine and sophisticated as well as having a raw feeling. "Of course suffering is part of it; it's a crucible."

Although he works with new artists, Wexler is concerned over the plight of the oldtime performers who live in New Orleans or along the Delta. "The environmental things which shaped their playing are no longer there. When they die off, the sound of music will change."

There are some younger blues prognosticators like Taj Mahal who can re-create an authentic feeling, Wexler believes. "Taj does Robert Johnson, Blind Willie Johnson things and he gets a rift going that you can walk on."

Blues influences can be found in the group of white players which the producer calls The Swamp Music People. They include Leon Russell, Tony Joe White and Dr. John. This is a fusion of country and funk. "They are people who have been subjected to the same influences as blacks. They didn't learn their music off a phonograph record."

During the past few years, blues has been touched by the psychedelic paranoia of the drug inspired pop/hippie culture. Wexler, for one, hears less and less psychedelic runs. "They're disappearing in favor of roots sounds."

So we have blues going through a straining process, filtering out influences with questionable values and reinstituting a traditional stamp of creativity. The past indeed becomes the present.

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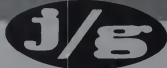
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The Jackie Robinson Of Country Music:

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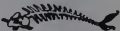
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ACCORDING TO BIG CHARLEY PRIDE, there have always been black Southerners who enjoyed listening to country music and who made a significant portion of the market for country records. They just didn't talk about it much until lately.

"I have always been a person who is determined to be an individual and not be forced into the hang-ups of society," is the way Pride explains his involvement with a form of popular music that had generally been considered white only. "My ears heard a music that agreed with me and that was good enough. I've been singing along with the radio since I was five years old, that's how I learned my classic country repertoire including my hits like 'Kaw-Liga.' I never owned any records till I got married."

Charley Pride is his real name and he admits that his peers thought it rather odd for him to dig the country sound. He deliberately developed his Texan-sounding accent as a youth because he liked the sound, and it may also have been a symbol of his determination to escape the cottonfields of Sledge, just across the Mississippi border from Memphis. However, though Pride's determination to be an individual brought curiosity from his friends and family, there was little hostility. One reason for this is probably his size—over six feet and 200 pounds—and his athletic prowess. Pride got his exit-visa from cotton-picking at 17, playing baseball with Detroit and Memphis in the Negro American League.

He had a brief run in the majors in 1961 with the Los Angeles Angels and this gave him an enticing taste of the living and entertainment. To this day, Pride is happy to explain in great detail the bad breaks he feels kept him from a baseball career and his conviction that he is still a good enough hitter to make the major leagues.

One of his great kicks is still sitting in on major league training camps each spring and he's hoping for a token contract that will allow him to face his friend Willie Blue in a regular season game.

"If I could get a contract that allowed me to play around my singing dates, I'd take it in a minute," Pride says. "But the fact is, I can't afford to play ball if it means giving up a week of concerts where I gross \$100,000."

He became a country star during a decade-long stay in remote Montana. Signed with the Mossula team in the Rocky Mountain League, he was let go in two and one-half weeks and asked the management if they could suggest a town where he could get a regular job days and play semi-pro ball nights and weekends.

They pointed him to Helena, a town of 25,000 where he was welcomed to a position at the Anaconda Tin Smelter and his big bat helped sparkplug the local team to a series of state championships.

Pride's great relaxation during his early Helena days was singing and strumming his beat-up guitar, which he played open bar style. He often performed over the P.A. system at the baseball park and at the nearby bar where the ballplayers hung out after each game.

However, his first professional engagement came about from a jam session with some country pickers that Pride sat in on at his apartment building. "Everybody on the block came around to listen before we were through, and my landlady recommended me to the White Mill Bar, where they needed somebody to entertain on Thursdays for the stock car race crowd coming in from the track across the way," he explains.

After his first week onstage, Pride was signed by the main tavern in downtown Helena and continued to sing regularly throughout the Montana area and the rest of his residence in the state. Naturally, he also continued to work at the tin smelter and play on the baseball team.

Pride's route to Nashville began in 1963 when he was a supporting act at a Helena concert by Red Foley and Red Sovine. Both veterans had encouraged him to try and enter the bigtime country field.

Typically, Pride made his first assault on Music City en route back home to

Montana after an unsuccessful attempt to try out with the New York Mets spring training camp in Florida during his annual vacation from the smelter.

He showed up at Cedarwood Music, saying Red Sovine had sent him. Webb Pierce, another of Pride's so-muchy singing idols, was in the lobby and Pride asked if he could audition. He was loaned a guitar and told to wait in an adjoining room for someone to come and listen to him.

That someone turned out to be Jack D. Johnson, who signed on as Pride's personal manager after the show of June 1964. And Johnson is still Pride's man, after.

However, it took still another year before Charley could enter the country mainstream. Johnson assembled some demo tapes and photos of Pride and sent him to the smelter in Helena where he made the rounds of Nashville labels, meeting a blank wall. Nobody was ready to believe a black country artist could sell records.

During his 1965 vacation, Pride returned to Nashville to try and determine if Johnson was still stalling him along. He satisfied himself he liked what was doing his best and then Johnson decided, "What the hell! Learn these new songs and I'll pay for our own recording session."

Pride's first studio tape was cut at RCA's Nashville facility in three hours during August 1965. It contained his first single and never made the rounds of any other labels. Chet Atkins took the tape to the annual RCA executive meeting and Pride was signed to the company on Sept. 8, 1965.

His 15 albums have made him RCA's biggest-selling country artist and the label believes he is the best-selling country singer in history. In 1971, he was voted by the Country Music Assn. artist of the year and best male vocalist of the year.

He and his family moved to Dallas several years ago. "It's a good city for air connections to anywhere I'm playing," he explains. "I'm a one-hour flight from Nashville and Jackson's office. You see I don't want to live where I'm surrounded by the music business every time I walk out the door." And then Pride made one of his few overt remarks about being the first Negro superstar in a music that has been all-white "My kids were all born and brought up in the Rocky Mountain and I don't want them to be exposed to any more prejudice than they've faced so far."

Pride's rise to the top of the country charts was not a skyrocket during his first few years with RCA; it was a continuous and steady climb. His opening singles won adequate airplay. Some of the disk jockeys informed their listeners that Pride was black. Others simply presented Charley Pride's resonant baritone as the voice of just another typically good new country singer.

As he began to appear on the charts, it was another delay in overcoming suspicion that he could draw audiences to country clubs. "My first breakthrough was in a Chicago club," he recalls, "I offered to sing for nothing if the owner lost money on my week and after the first night he had people lined up outside for each show."

Then came Pride's first major concert date outside his Montana base. It coincided with his third single and was the 10,000-seat Olympia Hall in Detroit. "The emcee announced my name and everybody started applauding because they had heard my records on the radio," Pride recalls.

"Then I walked out onstage and the applause just cut off and there was all this whispering. We were nervous about my first big concert, all right. But if there's one thing I learned from all those years of singing around Montana, it's how to handle the first moment when a new audience gets a look at me and doesn't know how to react. I told them for someone with my permanent tan to be singing country music. But I've been doing it since I was five years old. I've got three country records on RCA and I just hope you like what I'm going to sing for you now."

Pride was on two shows that day, at 1 and 8 p.m. He was kept busy signing autographs from the time he left the microphone at the first show to the time he had to return for the second show. According to Pride, after that reception

(Continued on page 33)

From The Music Capitals of the World

DOMESTIC

Continued from page 20

produces the sessions. The same crew did the Miller Mail Liqueur commercials featuring Tony Joe White. "The James Gang in Europe" was the first of two recordings for Dunhill of Quadrafonic Sound.

Joan Baez back in for re-issuing David Budnick on Epic (overdubbing and reming) under the guidance of Norbert Putnam. Buck Wilkin has set for sessions for additional work on his album.

Barbara Gardner releases *Money Bivene* at Quadrasonic, as Miss Bivene moves up the ladder in the publishing end. . . . (Free Four, a versatile young group well known in the night club circuit, has its first single released in Bombay, produced by Chuck Glauser and Roy Dean. They open in Las Vegas in February. . . .

Warren Music Unlimited, a new ASCAP-affiliated publishing company, has been formed here by Ken Kene. It makes its move from New Orleans. Singer-writer Frankie Ford and Kene are the principals in the firm. Writers include Mark Landers, Robert Parker, Dennis Turner, Yvonne Robinson, Tom Pallardy, Doug Flagg, Roy Fox, Jason Oliver and Carolyn Porter. THOMAS WILLIAMS

CINCINNATI

Venonica (Randy) Crawford, former vocalist with the Dee Felice Trio, and *Mixed Feelings*, has signed an eight-week contract to record on "The Nick Clooney Show" (Friday-week-end) on WCPO-TV. She falls from Macon, Ga. . . . "Cincinnati Joe, Mad as a Hatter," a new album by artist of the same name, was released last week. It's on the Riverchick label, featuring recording engineers Dave and Lydia introduce what they term "the Cincinnati Sound." They include the Mt. Airy Hall, in suburban Mount Adams, catering to the soul-rock jazz clientele. With her appearance on the Cincinnati Symphony Orchestra's light O'Clock Series, slated for

Saturday (22), sold out weeks in advance, singing pianist Roberta Flack was held over for a special concert with the Thelma Houston Hall Sunday (23), with Ernie Knickerbocker.

Stan Markov, who presides over WKRC Radio's top-rated "Magazine of the Air," was married New Year's Eve to Louise Shuler, assistant public relations director at the Greater Cincinnati Airport.

Mike Reid, linebucker with the Cincinnati Bengals football team, will play his own composition, "Cries of Love and Hate" and "Sinner's Reverie for Piano Solo and Orchestra," with the Cincinnati Symphony Orchestra at Music Hall Feb. 6 in a benefit performance sponsored by the Catholic Women of Cincinnati.

"Two Generations of Brubeck," featuring Dave Brubeck and his sons, Darius and Chris, and their instrumental groups, highlighted the Miami University Artists Series in Millett Amphitheater at the university campus in Oxford, Ohio, Sunday (16). . . . Nick Clooney's daily hour-long show on WCPO-TV has been revamped to emphasize an interview format with new music. As a result, singer Len Mink and Jerry Conrad's Rhythm and Brass Band will be used only occasionally instead of Dave White Cain stays as Clooney's foil.

"There's Been More Than Sun Than Rain" is the single for WLW radio and TV personality Bonnie Lau on the Wrayco label, Connie Lau will solid air play in the territory. Platter hit the No. 2 spot on WLW's charts last week, just a notch behind Don McLean's big one, "American Pie." Lau, a Buick, evening drive-time voice on country music station WUBE, has changed her music about, shifting to WVOJ, Jacksonville, Fla. He'll stay on at WUBE in the same time slot with WUBE's next concert show in a series is set for Taft Auditorium Feb. 4, with Conway Twitty, the Ohio brothers and Loretta Lynn featured.

BILL SACHS

Jazz is soul's 'cousin'

Continued from page 41

lifting jazz with a pop flavor. The recent Grant Green LP was his first venture and it sold well, according to its producer. "We just did LP's with Horace Silver, Donald Byrd and Elvin Jones, which are musical departures for them." "It's an insidious way of ingesting ourselves with pop audience. I feel we can capture a buying audience with this kind of album and then in a couple of years we can get back into a harder jazz pulse."

Silver did his original musical

statements in a pop vein. "We borrowed instrumentation from pop groups," Butler points to the effects the pop was and jazz faded and a rock drummer. "For Byrd we borrowed from the Motown rhythm section sound and with Elvin, he plays shorter tunes and we brought in a rock guitarist and several electric pianos."

Butler has his eyes out for instrumentalists who play off-beat horns like bass clannets or oboes or French horns.

A lot of the students are conservatory-taught with better backgrounds in music, Butler feels, and they'll set the new styles. The producer claims some jazz musicians are critical of the rock bands who have become over-night successes while borrowing from some of the students.

The contemporary jazz player feels just as competitive as the rock musician. He doesn't feel he is a mediocre player, he says. "The point of it all? This year jazz musicians have an apparent inner strength about their art and themselves as human beings. And to the ill-informed critics who said that jazz was dead during the past two years, the jazz community says 'humbug!' or 'Brother, open your ears!'"

—Eliot Tiegel

Money Pride

Continued from page 30

s biggest problem as a country star has been in switching to regular guitar chording from the pentatonic style he was playing when he began to record. "I'm glad there are other rock country artists starting to hear that," he says. "People like me are on Planting and money dealers on Capitol sound a lot good. There's no reason why I shouldn't be happening."

—Nat Freedland

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Soul LP's

★ STAR Performer-LP's registering greatest proportionate upward progress this week

This Week	Last Week	TITLE-Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE-Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	BLACK MOSES Stan Hayes, Enterprise ENS 2-3003 (SRA/VO)	7	26	26	JUST AS I AM Bili Wharff, Sussex SXBS 7006 (Hush)	34
★	5	JACKSON 5'S GREATEST HITS Motown M 741 L	4	27	23	ON'T KNOCK MY LOVE Wilson Pickett, Atlantic 10 8300	5
2	3	THERE'S A RIOT GOIN' ON Sty. & the Family Stone, Epic KS 30066 (CBS)	11	28	32	NOOL & THE GANG LIVE AT P.J.'S On Life 055 15004	6
4	4	STYLISTICS Avalon AV 32023	9	29	26	BUOY MILES Mercury SMR 2-5000	16
5	2	SHAFI Soundtrack/Isaac Hayes, Enterprise/MGME ENS 2-5302	25	30	25	FIRST LIGHT Freddie Hubbard, CT CT 6113	4
6	6	QUIET FIRE Barbara Felt, Atlantic SO 1594	8	31	33	I'VE BEEN HERE ALL THE TIME Luther Ingram, A&M KS 230 (Sisk Vot)	4
7	8	WHAT'S GOING ON Melnin Davis, Tamla TS 310 (Motown)	33	32	35	ALL BY MYSELF Eddie Kendricks, Tamla TS 308 (Motown)	38
8	12	INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CT)	7	33	34	ARETHA LIVE AT THE FILLMORE WEST A&M KS 2205	35
9	9	REVOLUTION OF THE MINO/ RECORDED LIVE AT THE APOLLO James Brown, Polydor PD 3003	6	34	36	MOODY JR. Jr. Walker & the All Stars, Soul 5 733 L (Motown)	2
10	7	SANTANA Columbia KS 30095	17	35	27	PUSH PUSH Herbie Mann, Embury SO 532 (Allstate)	10
11	29	STARKING OVATION Gloria Knight & the Pips, Soul 5 736 L (Motown)	2	36	—	MY WAY Gene Ammons, Prestige PR 10015 (Fantasy)	1
12	11	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chick Corea, Brunswick BS 75470	26	37	39	ONE ARMED WRESTLING STORY Scepter SP 5-256	12
13	16	ALL DAY MUSIC Wax, United Artists UAS 554	10	38	—	NOT HANTS James Brown, Polydor PD 4054	21
14	10	COMMUNICATION Bobby Womack, United Artists UAS 5539	11	39	40	STEVE WONDER'S GREATEST HITS, VOL. 2 Tamla T 313 L (Motown)	10
15	14	ROOTS Guns N' Bayfield, Custom CMS 8009 (Buddah)	11	40	38	WHAT'S GOING ON Johnny Hammond, Prestige PR 10015 (Fantasy)	4
16	15	FIFTH DIMENSION LIVE Bull 9000	13	41	42	GIVIN' IT BACK Isley Brothers, Tack TBS 3008 (Buddah)	19
17	17	SMACKWATER JACK Guns N' Bayfield, Custom CMS 8009 (Buddah)	14	42	—	RARE EARTH IN CONCERT Rare Earth & 223 O (Motown)	1
18	19	WHATCHA SEE IS WHATCHA GET Demetrius, Vot 018	3	43	47	TRAPPED BY A THING CALLED LOVE Denise LaSalle, Westbound WB 20 2 (Onyx)	1
19	13	EVOLUTION Debris Coffee & the Detroit Guitar Band, Sussex SHS 7004 (Buddah)	13	44	46	S.B. KING IN LONDON ABC ABCS 720	15
20	18	GREEN GUTS TO INDIANA Soundtrack/Jackson 5, Motown M 742 L	16	45	49	GOIN' EAST Billy Paul, Philadelphia International 2 30050 (KAS)	8
21	22	AL GREEN GETS NEXT TO YOU Al Green, Hi SHI 32042 (London)	9	46	41	GONNA TAKE A MIRACLE Barry White, Columbia KC 30987	3
22	21	SULFUR TAPESTRY Harris Corp. Mel Wax HA 707 (Buddah)	9	47	45	LEGATIMOUS MOVEMENT Jerry Butler, Mercury BS 6147	20
23	20	ARETHA'S GREATEST HITS Aetha Franklin, Atlantic SO 8295	15	48	46	WHERE DID OUR LOVE GO Dennis LaSalle, All Platinum SP 3057	7
24	43	WOMEN'S LOVE RIGHTS Leute Lee, Hot Wax HA 708 (Buddah)	2	49	—	FRIEND Freddie North, Mankind 204 (Hushbox)	1
25	24	RAINBOW BRIDGE Soundtrack/Jim Henson, Republic MS 2640	16	50	—	SOLIO ROCK Templetons, Grady G 961 L (Warner)	1

Harry Marks Jac Holzman's 1st Production In 4 Years

Continued from page 19

leases and will receive one of the company's biggest pushes over. It is in the final stages of mix-down. The Harry band was flown across the country to the Kintley jet. Panned session drummer Russ Kunkel and Chapin's brother, Steve, on keyboards were the only musicians on the date besides the quartet.

Harry Chapin has two main streams to his music. On his more casual, good-time side, he writes lilting contemporary-style tunes which he sings in a rough-sounding but controlled voice that sounds almost exactly midway on a scale between Kris Kristofferson and James Taylor.

Spectacular Songs

But his most spectacular songs are far longer and more complex, probably the most ambitious leader-

rock by any American artist since Phil Ochs's breakthrough album "Pleasures of the Harbor." One song, "Taxi," is the tale of a pot-smoking San Francisco cabdriver who picks up his first love as a rainy-night fare and has to deposit her at the home of his wealthy husband. Another extended piece, "Doptown," is a multi-character saga of a New England fishing town where the women are separated from their husbands for months at a time and end up with no companionship but their dogs.

Jac Holzman's production makes the group's single cello sound an intricate section and adds a highly other-worldly feel on the big numbers. Whether or not record sales will truly reflect Chapin's artistry, he is clearly destined to become a major influence in popular music.

The charts tell the story—
Billboard has THE CHARTS

Scientific Study Shows Oodies Boost Jukeboxes

Continued from page 4

number of plays on a control group of jukeboxes during the experiment period was minus 35.2.

The 20-page study covering a 17-day period involved 48 experimental jukeboxes compared with 24 regularly-programmed control jukeboxes and was conceived and carried out by Charles H. Plack, 24, son of A. L. Lou Plack, owner of Bird Music Co. here and former president of Music Operators of America (MOA), the national organization of jukebox businessmen. Young Plack's study was a part of the honors program in the school's Arts & Sciences department. He is majoring in psychology.

Plack says the more dramatic factors revealed: "Some oldies—also were selected from Billboard's Top 100 Hits of All Time—1935-1970"—were so popular location owners

were irritated that they had to be taken off so that the test rotation of oldies could proceed.

Many potentially popular oldies were not available from record manufacturers, thus results might have been even more significant.

A pre-study patron attitude of 160 people in 15 different locations showed 94.3 percent want to see more oldies on jukeboxes; 95 percent said they would play them.

Operators considering marketing surveys must approach location owners and patrons carefully to insure cooperation.

Oldies perform significantly less in soul spots. Three of the oldies categories, country, pop and mixed had a combined mean performance of 17.4 percent as compared with 9.6 percent for soul. Some soul location owners and patrons, for example, said they did not want any of that "Uncle Tom music on the jukebox."

Oldies cannot be programmed indiscriminately. Great variations existed among the four oldies sets. The senior Plack said he was surprised that country oldies

(Continued on page 53)

BUY AS NEEDED

N.Y. Stops Request Oldies; I-Sops Help Programmer

By BOB LATIMER

NEW YORK—Oldies are spinning jukeboxes everywhere, including here in Manhattan, according to Atomic Music Co. owner Steve Hodge. Since oldies are mainly request items and almost keyed to an individual location, Hodge buys oldies more rather than chance buying titles in quantity amounts.

Requests, in fact, are the prime guide to programming New York City jukeboxes, he said. This is because tastes in music vary so much from one block to another. He said there is very little similarity between music menus at any two spots.

One headache many jukebox programmers experience with location requests—the fact that they often do not play after they are finally purchased—is less a problem for Hodge. He prints phonograph string throughout Manhattan and adjoining boroughs consists of leased jukeboxes. Thus, the average location owner has a proprietary interest in the jukebox and generally will not request records that will not play.

Except for the basic chart hits, Hodge is guided largely by what the location owner wants. The average number of disks changed per service visit ranges from two to 20 (though the latter amount is rare).

Every request is honored because

Hodge assumes that the owner of the lounge, restaurant or whatever believes the record will play.

Though some requests may signal broad popularity for a particular record, Hodge does not rely on them as he is asked for and depends on the service of A-1 Records Sales Inc., Hodge's jukebox owner Otto Wilkenson and his staff a high rating in making good on requests.

Actually, due to the individualized nature of New York City location, Hodge maintains a very small library, preferring to call off take-offs as they accumulate.

As many as 75 percent of the requests are phoned in by the location, a degree of cooperation Hodge has encouraged by fast, reliable service and his "no any call" attitude. The requests, plus Hodge's use of business magazine chains, are the main programming guidelines.

ORE. ASSN

The Oregon Amusement & Music Operators Association after a year's serious business meetings held to legislative problems will hold a more social weekend gathering at Bowan's Resort near Portland, Jan. 29-30. A Saturday night banquet will be followed by business meetings Sunday. Music Operators of America president John Trucano and executive vice president Fred Granger will speak.

WURLITZER BOOK

Wurlitzer's phonograph division, following a recent tradition, has published an 18-page brochure containing an introduction of the Super Star jukebox to distributors in Hawaii last fall.

ILL. ASSN

Illinois Coin Machine Operators Association members are being encouraged to support legislation that updates friendly to the industry since many incumbents will retire.



PROGRAMMING innovations work better if advertised.

This was brought out in the Bird Music Co. experiment. Above is one such advertising piece Bird Music will employ. Advertising was used on 24 experimental jukeboxes, 24 advertising also involved printed lists of the oldies, the lists covered with peach colored plastic. Thus, the list, placed on the machine, tied the oldie strips which were also typed on regular white strip material but covered with peach colored plastic transparent overlays. Additionally, the strips were placed on the left side of the program panel. Charles Plack, author of the study, said memorable hits played on the machines using advertising ranked 17.3 percent as compared to 13.6 on machines with no advertising. Further, he said: "The analysis of gross receipts, as well as the analysis of the popularity of memorable hits indicate that advertising would be an effective way of introducing sets of memorable hits on jukeboxes. This advertising would, however, probably become less effective as time went on. On the other hand, pointing out how effective advertising was during the study: 'Many left side of the program panel, Charles Plack, author of the study, said memorable hit record sets were on the unadvertised jukeboxes'

(Continued on page 53)

FEWER SINGLES

Radio Use of Cuts "P's Jukebox Programming Crisis

By EARL PAGE

ST. PAUL—The steadily increased play of 12-in. album cuts on radio stations represents a crisis for jukebox programmers, agrees Dave Eichinger here of Northern Music. Possibly because it is young, 23, he is more conscious of the problem than many programmers. Thus, he is finding himself chasing down promotion copies, scouring lists, poring over business magazines and heading one-stop to find singles by artists whose full-size albums are popular on radio stations. To some extent, Eichinger has turned to the jukebox LP. But he said even the mini LPs are not always available.

Brother of Tim Eichinger, an official of the Music Operators of Minnesota, the state organization of jukebox businessmen, young Eichinger said he also approaches the problem by digging up old recordings of artists whose album cuts are being aired on stations such as KQRS-FM here, the local progressive rock outlet.

He has found that sometimes the older numbers by a Cat Stevens or Rod Stewart can exceptional money in jukeboxes. He is happy, for example, that Stevens' older recordings are now available in the case of "Where Are You" from the Deraim LP "Very Young and Underage." Stevens' is a good example of a top artist with very little material available for jukeboxes.

The problem though is that older singles by today's top rock stars do not represent the changes in the music. The A here, the oldies are more polished now. Groups change personnel. In some cases, a group or artist will have devel-

oped a new sound entirely. We definitely do need more singles in the jukebox.

He said in the case of Rod Stewart, the Mercury Records solo artist who also records with the group Faces on Warner Bros. he had had a very early single in his library when "Maggie May" broke big and he needed still more material by the English artist. "I lugged out to some extent with the few copies of 'It's All Over Now' backed with 'Gone with a Lie.' But Stewart and his group have changed too."

He said his happy Stewart has come around enough to thinking differently about singles. At a recent concert in Chicago, Stewart made a point to tell his own story (and that he had released another single).

One other aspect of the concentration on albums as opposed to singles by artists such as Stevens and Stewart and scores of others is that the jukebox is in strong opposition to long runs and, therefore, long singles. However, Eichinger differs from those who say the jukebox is in strong opposition to long runs and, therefore, long singles. However, Eichinger differs from those who say the jukebox is in strong opposition to long runs and, therefore, long singles.

"I draw the line at a single in the seven-minute range, sure. But 'Maggie May' was not too long at over five minutes. It's true that there are certain peak hours in location. A single or two (and complaints of Wayne Hesch (Rolling Meadows, Ill. operator and one of the jukebox industry's top men). But I find that during these peak periods people still walk in to see a phonograph and dump in a few singles."

"In fact, when a location or jukebox, there will often be as many as 100 singles in the jukebox. The bartender cuts the volume from behind the bar on his remote control and listens to the rest of the songs. Then when he is alone and counting money and cleaning up, he adjusts the volume to suit himself and listens to the rest of the songs. In the morning, the box is clean of records."

Eichinger, of course, is talking about "over play," that action generated by people who often punch a song already punched by others. Additionally, he believes patrons are not overly conscious of the volume of the jukebox. He is punched ahead of their selections. He does, however, believe the information that he has gathered in research at the patron level to determine patron motivation (see sidebar) is the most important.

For example, he agrees with Jerry J. Eanet of Baltimore and others who have suggested that the jukebox is a very important part when using dollar bills to select 14 songs. "I find this true of myself," he said. "I will be in a location promoting music and will drop in a bunch of quarters. Then I find out that the jukebox is not what I want to hear. I often punch off albums."

Many jukebox albums, he said, his firm uses them and even spotlights them on the program panel. But I can't say that I've created revenue that much I find that at most all too often, patrons are apparently not aware of what is on the jukebox material on the machine. You will find locations where you know of the material, but the realizations of the album are on there."

He believes the jukebox album producers can do more to promote their material on the jukebox. There is that recent models of jukeboxes no longer have special windows for oldies.

Northern Music spotlights LPs to the extent that they use only the preparatory material on the jukebox. (Continued on page 53)

FORMER PRESIDENT Of MOA Mourns hisano

ST. PETERSBURG BEACH, Fla.—The death of James F. Toliano here was mourned in many sections of the country because he was one of the first Music Operators of America (MOA) presidents to travel extensively. During his record career 1966-1970, Toliano was adopted as its theme, the organization of state groups of jukebox businessmen.

Working closely with him was

MOA executive vice president Fred Granger, who represented the national organization at Toliano's funeral here. "Many of Jim's efforts to get state association off the ground were felt years. In Oregon group, for example, decided to organize a couple of years after Jim's term. He made our industry aware of the need for strong organization."

"I believe Jim was the first MOA president to visit the Montana association, which had been organized for some years."

In one of his first state association speeches, Toliano told operators in Virginia that the industry must open up new areas of locations for jukeboxes and equipment. He explained his own firm Cuts (an acronym for Music Cuts) was one possibility. Later, Toliano stressed the need for one-stops to join MOA and announced a program of encouraging more state groups.

A very active MOA member, Toliano was on the legislative, finance and nominating committees when he died. As a member of the president's council, he mentioned that he would like to come back and serve as a director, but he died of a heart attack.

Among innovations he inspired was MOA's decision to admit operators of the Mini-Musical jukeboxes. MOA, upon Toliano's recommendation, opened up a membership category for such operators.

Of course, Toliano's death at 56 was a hard blow to members. (Continued on page 53)

Programmer's Potpourri

Dunhill oldies, Hamilton, Joe Frank & Reynolds, "Don't Pull Me This Way," Annaliese, 1457, Grass Roots, "Summer or I'll Turn Divided by Love," 1460, Goodbye, "Old Fashioned Love," 1461, "I Can't Get Enough of It," 1462, B.B. King, "I Ain't Nobody Home/Ghetto Woman."

Novelty. It had to happen, a new record by the Singing Dogs, "Hug-a-Bugger, Hot Dog Rock & Roll," RCA 152

Coin Machine World

NEB. ASSN

Coin Operated Industries of Nebraska will hold its next meeting at the New Tower Motel, Lodge, Omaha, Jan. 20 to 1:30 p.m. A social hour and banquet will be held too.

SEEBURG SCHOOL

Seeburg Corp. engineers Bob Moulder and Harold Badolati at the New Tower Motel, Omaha, Jan. 20 to 1:30 p.m. A social hour and banquet will be held too. Seeburg school on the Firestar for Henry Collins and Ernie Roberts, S.C. Amusement, Billy Obert and Jackie Hobbs, Winab Amusement, J.T. Wadkins, James Barrett and Richard Flanders, Bill's Amusement, Harold Collins, Gordon Hunt, Bucky Bonde, Guy Payne, Clyde Bostic, Angus Wilkenson, Dave Hagg and Jack Hewitt, Miss Amusement, Joe Price, Richard's Amusement, R.F. Marlin, A.C. Amusement, Jerry Pallas and Red Richardson, Arrow Amusement, Pat Bolgers, Star Amusement.

Study Shows Oldies Boost Jukeboxes

• Continued from page 52

played in college stops for example.

• Locations must be programmed on an individual basis. In fact, the study bore out how the relationship between location-operator is extremely personal.

• Jukebox popularity meters were not sophisticated enough to produce optimum meaningful tests.

Meter Limits

In fact, the limitations of popularity meters affected the study in two ways. 1) Because meters measure only total plays of the disk and not which side plays, the flip side of "back-to-back" oldies was masked. Thus, many great titles from labels offering double-sided oldies were not exposed to the public.

2) Since meters of the oldies machines (primarily Rock-Ola brand) measure only out to 35 plays, figures for high-volume oldies were possibly distorted. The study showed that oldies performed better on low gross receipt machines—figure comparisons were low—18.6, medium—14.9 and high—13.9. Said Pluck, "It was a case of determining how many plays over 25 the (oldies) had."

Young Pluck said his major problem was in not being able to coordinate his study with the regular jukebox checking timetable. Yet, of oldies had to be moved from location to location and he had to work between regular company visits to complete the study in time.

The study bore out a lot of rule. "I thumb through our have long used," said Lou Pluck. "We knew, for example, that regular checking

times were important but we did not realize how much something like this experiment can distract and irritate location personnel."

He said the study revealed insights into the intensely personal location-operator relationship too. "Some locations we counted on as being cooperative were not."

"The study also showed us that experimentation is good. Jukebox operators get into a rut. In this business, we don't often have an opportunity to experiment and the survey proves to us that it's good to come up with new ideas."

He said the purpose of the study was to try to increase jukebox play, to see if use of oldies could cut record costs.

Originally set for six months, the study was cut to three. "I just couldn't take the pressure," said Lou Pluck, who added that he tried to stay removed from his son's project except where "it looked like we might have a serious problem."

While no locations were lost as a result of study problems, 11 did change through normal change of ownership, fires and close-ups. Another group of 11 were substituted to maintain study continuity.

My son's professor was at first mystified why a location might want to change operators, but we told him this was part of the business."

Another anecdote concerned the fact that young Pluck is not involved in the business. In a pre-study survey visit he was thrown out of a soul location. "Everything worked out well, however, because our regular route man retrieved with him and introduced him to the owner."

As a result of the test, Bird Music is commencing an ongoing program of using oldies. "We believe oldies will increase revenue on jukeboxes. Ultimately, using oldies from our library may cut record costs but we will be buying slides for some time so the cost factor will not be greatly affected initially."

Bird Music's regular programmer, Judy Widner, who is assisted by one of Pluck's daughters, will use sets of oldies based on the results of the study.

Every other service call will still result in new records being programmed, along with the five-disk oldie set. The week the oldie set is placed on the jukebox, the number of new records may be two or three instead of the regular five. There will be five new records put on the following service call and so on.

"The study was theoretical in many ways," said Lou Pluck, "now we'll see how the practical application of it works out."

Because MOA is launching a series of business seminars in conjunction with the National Dance Center for continuing education, Pluck said he will make his son's study available to the NDC dance marketing professor for the marketing portion of the seminars.

Summarizing the study, young Pluck said there were wide variances between the performance of certain jukeboxes. "These variances were so wide that they washed out the main effect some psychologists would insist be present for statistical significance. However, since I predicted wide variances, I could ethically arrive at the significant increases the study revealed."

He said also that another check of the Bird Music route will be made in April so that the results of the study bear out a long period. "We have to guard against what is called the Hawthorn effect, which is that anything new can create change."

Next Week: how the study was conducted and how programmers might set up similar tests.

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Albuquerque, Latin Location:

Mary Roth,
programmer,
Servomation
New Mexico

Current releases:

"Me Quiero Cosas, Roberto Carr.
T-219.
"Bumbo Al Sur," Al Hurricane, Hurg.
cane 7029.
"Jolita," Wayne Getty, Cristy 1031.
"Botanica de Corina," Freddie Brown
Cristy 1038.

Albuquerque, Teen Location:

John Snodgrass,
operator,
Mary Roth,
programmer,
Servomation
New Mexico

Current releases:

"American Pie," Don McLean, UA
50856.
"Sunshine," Jonathan Edwards, Capri-
corn 401.
"Brand New Key," Melanie, Neighbor-
hood 4201.
"One Monkey Don't Stop No Show,
Honey Cone, Hot Wax 7110.

Chicago, Soul Location:

Bernard Halston,
programmer,
MC Gowan Bros.
Music Co.

Current releases:

"New Run and Tell That," Dennis La
Salle, Westbound 201.
"Come Some Way," I'll Be Home 402.
"Young Country Girl," Otis Spann,
Horizon 304.

Chicago, Soul Location:

Moses Profit,
operator,
John Strong,
programmer,
South Central
Novelty Co.

Current releases:

"There's a Girl in Feel," Bobby Womack
T-219, 5147.
"For D Water," Wilson Pickett, Atlantic
2850.
"Ain't Nothing You Can Do," Bobby
Blond, Duke 412.

Chicago, Teen Location:

Paul Brown,
operator,
Betty Schott,
programmer,
Western
Automatic Music

Current releases:

"We Did Our Love Go," Donnie Elbert,
All Platinum 230.
"Hurtin' Each Other," Capenters, A&M
1322.
"Joy," Apollo 100, Mega 0050
Best Beat:
"Down By The Lazy River," Osmonds
MGM 13234.

Dayton, O.; Campus/Young Adult Location:

Jake Hayes,
programmer,
Gerr Music &
Vending Co.

Current releases:

"American Pie," Don McLean, UA
50856.
"Brand New Key," Melanie, Neighbor-
hood 4201.
"Black Dog," Led Zeppelin Atlantic
2849.
Oldies:
"Circles," Simon & Garfunkel
"Monkey Turn," Rolling Stones

Denver, Teen Location:

Ralph Ludi,
programmer,
Lauri Kane,
Assistant
programmer,
Apollo Stereo
Vending Services

Current releases:

"American Pie," Don McLean, UA
50856.
"Brand New Key," Melanie, Neighbor-
hood 4201.
"Will You Love Me Tomorrow," Cher,
UA 50864.
"Let Sleep Tonight," Robert John
Atlantic 2846.

Newport, R.I.; Easy Listening Location:

Jim Carney, Programmer,
O'Brien Music Co.

Current releases:

"American Pie," Don McLean, UA
50856.
"All I Ever Need Is You," Sonny & Cher,
MGM 2151.
"Hey Girl," Donnie Osmond, MGM 14322.
Oldies:
"Cathy's Clown," Everly Bros. WB 7110.
"Don't Monday," Fats Domino, Imperial
003.

Pierre, S.D.; Teen Location:

Dory Maxwell,
programmer,
Automatic
Vendors

Current releases:

"Brand New Key," Melanie, Neighbor-
hood 4201.
"Levon," Elton John, UH 55314.
"Don't Say You Don't Remember,"
Beverly Spector, Scepter 12315.

Rockford, Ill.; Country Locations:

Charles Mark,
operator,
Jerry Schultz,
programmer,
Star Music Co.

Current releases:

"Give Myself A Party," Jeanie C. Riley,
MGM 14341.
"He's All I Got," Johnny Paycheck,
Epic 10783.
"Carolyn," Merle Haggard, Capitol 3222.

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Airplay of Oldies Creates 'Crisis'

• Continued from page 52

album producers. Otherwise, all strips are typed on an electric typewriter. Eichinger and his brother believe firmly that uniformity is a much desired factor. They do not even use the acetate strips some programmers place over the printed strip to key new records on the machine.

Thus, Northern Music's program patterns are uniformly with the exception of the printed album strip.

Eichinger does not believe that non-sequential play a factor adversely affecting album play. "I do not believe patrons sit in an album or single playing in sequence."

Again, on the somewhat negative side, he believes jukebox albumers are too high at \$1.30. "We use them and hope they play," he said. But basically, they are an alternative to the growing crisis of fewer singles available from top artists.

Mourn Tolisano

• Continued from page 52

of the Florida Amusement & Merchandising Association, the local state group he helped boost. "Jim said he would be embarrassed about encouraging state groups if the Florida organization didn't prosper," said Granger. Today, FAMA is one of the more progressive state groups of jukebox businessmen.

Consumer Electronics Resurgence Predicted by Analysts

LOS ANGELES—Among equipment manufacturers and dealers alike, an agreed: Prices are going up on foreign goods sold in the U.S.

In short, President Nixon's new international economic policies aim to improve the U.S. balance of trade. As a result, the price of the next few years is likely to work by making U.S. exports cheaper and foreign goods more expensive in the U.S. market.

It isn't a secret that prices will react to devaluation. Japanese manufacturers are working on revised pricing schedules, since the devaluation of the dollar appears to be providing them with more headwinds than the now defunct 10 percent surtax.

In fact, the dollar devaluation may force costs up approximately

14 percent, and possibly higher. Just how much will be absorbed and how much will be passed along in the form of higher prices on imports is now being debated in Tokyo.

Matsumoto Electric (Panasonic) hiked prices 10 percent after the yen floated last fall and will raise prices again, but not across the board, says a company spokesman. "Price hikes have been held to a minimum on highly competitive items—about 10 percent."

It has suspended the surcharge on all goods shipped to dealers and distributors, with the company picking up the tab where applicable.

Howard Ladd, vice president of Sanyo Electric Co., puts it this way:

"Imported consumer products will probably sell for 15-20 per-

cent higher in 1972 than in early 1971.

Commenting on the result of the re-evaluation of world currency, Ladd said, "Retailers are currently adjusting themselves. They feel that major manufacturers are going to find some clever way to cut prices back to early 1971 levels. I don't see it happening."

Sony, which has raised its retail prices in the U.S. about 11 percent since November 1971, is studying the market, but the surcharge, which had been passed along, has been lifted.

Companies are only now beginning to reach decisions on pricing, but one thing is clear: The international currency readjustments will raise retail prices on imports much more than the surcharge did.

Hilachi's Morton Schwartz confirms this belief. "The combined revaluation-devaluation amounts to 18.8 percent. We have no intention of going up the full 18.8 percent, but we don't know if we can absorb it." A company spokesman believes the hike will be in the area of 15 percent.

Like Schwartz, the Sony executives are looking at 16.6 percent losses. "We cannot swallow that," a Sony official said. "We want to keep a competitive edge, but we also want steady profits."

Replicing is under way at Toshiba, where "there will be a slight price increase." A company spokesman stated that restructuring of the company's management, a burden that the surtax, "which has been passed on, in part, where appropriate."

The surcharge is still in effect at Toshiba and JVC, but is likely to be lifted when final pricing decisions are made on price hikes. Most Japanese companies have another concern in light of the currency moves made by the U.S. They don't want to go up the full amount connected with the revaluation-devaluation, but there is an uncertainty as to how much they can absorb.

All want to stay as competitive as possible, but they will not be able to absorb too much without violating the anti-dumping regulations.

Adding to their concern, and what makes price decisions difficult and not all that clear-cut are factors other than the currency realignment. Competitive factors remain important.

Many agree, however, that price increases over 10 percent will result in little loss of sales. Many also agree that consumers are not likely to swallow more than a 10 percent hike.

If consumers balk at much more than a 10 percent rate, then importers will have to absorb about half of the cost increase resulting from the devaluation of the yen and the devaluation of the dollar or suffer a loss of market share.

Even if the price hikes are held to 10 percent, the growing number of major import lines are likely to be slowed somewhat, some dealers contend. Importers face the real, and often unwelcome prospect of higher shipping costs when contracts are being signed with West Coast dock workers.

One major East Coast buyer suspects that the situation this way. "Foreign suppliers will weather the storm. The price increases caused by the surcharge had absolutely no effect on sales, so far as I know. Like Panasonic and Sony will be hurt by the slightly larger in-

(Continued on page 22)

SAN FRANCISCO—It may be a premature assessment, but developments in the last three or four months indicate a strong resurgence in prerecorded cassette sales.

At least, that's the findings of GRT Corp.'s market research department.

Bruta McShain, an analyst in market research, found strength in prerecorded cassettes, particularly among retailers who offered a full catalog. In short, consumer confidence was restored in the configuration when more product was available at the dealer level, she stated.

Of course, equipment availability contributed to the sales resurgence. GRT estimates that about seven million cassette units were sold in 1971 compared to 5.5 million units in the year before. Of the 18.5 million cassette recorders in use, about one-third of these are for home entertainment purposes. This compares to a 1970 figure of about 11.5 million cassette recorders in use, or about 4 million of these for home entertainment purposes, she stated.

Market research indicated the largest category improvement came in cassette recorders with radio combinations.

In prerecorded cassettes, Miss

McShain noted a 50 percent increase at GRT in a nine-month period. April to December 1971, over the same period in 1970, and a strong sales spurt in the October to December period in 1971.

Charting sales of the top five artists licensed by GRT during the October-December period, sales were two-to-one favoring 7-track compared to 3-to-1 favoring cartridge in an earlier period. Again, a strong increase favoring prerecorded cassettes.

Based on GRT statistics and industry figures, she anticipates an industry-wide 20 percent growth factor in prerecorded cassettes this year over 1971, which was about 20 percent higher than in 1970.

GRT estimates the prerecorded cassette market in the U.S. at 15 million units in 1971, but will increase to 18.6 million units this year.

Blank cassettes, also in the U.S. was estimated at about 120 million units in 1971, but will climb to about 150 million units in 1972, or about a 10 to 1 ratio over prerecorded product. Blank cassette continues to show strength in the education and industrial areas, she said.

JVC Bucks Dolby Trend; Goes With Own System

NEW YORK—For many companies, 1972 will be a year of product introductions utilizing Ray Dolby's reduction system.

But one of the trend-buckers is JVC America, part of the Matsushita Group, along with Panasonic, which signed a licensing agreement to use the Dolby circuitry. (Billboard, Jan. 22.)

Without question, JVC is going ahead with its own Automatic Noise Reduction System (ANRS), and Gerald Orbach, marketing manager, says the company is planning to introduce two cassette decks in the U.S. with ANRS circuitry, priced at \$120 and one unit priced below \$200.

"We feel the Dolby system is the best, but we also feel we can produce ANRS less expensively and still achieve excellent sound," Orbach said. Both systems are compatible with each other, and JVC insists it can take ANRS several steps beyond existing specifications—technically speaking.

JVC doesn't plan to seek licensing agreements with other manufacturers to produce ANRS, but

would make it available on request, he said.

During the development of JVC's noise reduction system, the Matsushita Group of companies, along with Sony, had planned to market ANRS because of a dissatisfaction in cost, licensing and several internal functions of the Dolby unit. (Billboard, Aug. 1971.)

Japanese manufacturers were also disgruntled with royalties involved in the Dolby system and unnecessarily complicated engineering of the original functions of the Dolby unit. (Billboard, Aug. 1971.)

(Sony has since decided to sign a licensing agreement with Dolby Laboratories to use the Dolby noise reduction system.) The Automatic Noise Reduction System and the Dolby circuit both work on the principle of boosting low-level signals in portions of the audio spectrum during recording, then reducing these signals in relation to the rest of the music during playback. With the playback reduction, tape hiss and other background noise can be reduced up to 5 dB.

Kusisto and Heintz Ant 'Q' Disclaimer

LOS ANGELES—Advocates of discrete quadrasonic concept—the tape or disk, are demanding discrete notices on all matrix equipment.

Some equipment manufacturers are taking marketing matrix items with disclaimers, but others are waiting for a ruling by the U.S. Trade Commission. "It could be marked with a trademarked 'Q' symbol," said Oscar Kusisto, president and general manager of Motorola's audio products division.

"Only if the system will give the maximum separation and build listening area that is so-called optimum stereo image," he said. "Quad-4-channel stereo which uses synthesizers or phono creating components in them that they are not properly labeled as 'simulated equipment.'"

Mobile Fidelity Productions, a company in El Cajon, a pioneer in 4-channel stereo, has been directive to Ampex Stereo Tapes, which duplicates cartridges and

cassettes, and Warner Bros. Records, which distributes its Mystic Music line, to use the 4-channel word. Moos, that the channel product be clearly marked.

According to Brad Miller, president of National Fidelity, a disclaimer notice of matrix 4-channel titles be distinguished on tape and disk packaging. "If a policy where permission is granted to matrix 4-channel master recording, the consumer should be told that a disclaimer be affixed in plain view and appropriate type size."

Miller wants the identification to state the following:

"This program has been electronically processed to simulate 4-channel sound. It is not, nor is it intended to be, an exact duplication of the original quadrasonic master recording."

"That's required," he said, "but the following can be added at will."

"However, many will find the stereo quality, as well as the 4-channel effect, to be most satisfactory pending the upgrading of one's own home system to true quadrasonic sound."

Ampex Blames Poor \$\$\$: Cuts Division

SAN FRANCISCO—The painful selection of the big losses sustained by the consumer equipment division the last two years has led Ampex Corp. to discontinue operations of the division because of "inadequate profitability."

It will continue manufacturing prerecorded cassette, cassette open reel tapes in Elk Grove Village, Ill., and blank magnetic tape in Redwood City, Calif.

The decision to close its consumer equipment division in Elk Grove Village came a week after Ampex announced it expects a loss of about \$40 million in fiscal 1972, ending April 29.

Amper reported the discontinued division accounted for about 5 percent of Ampex's sales of \$250.9 million in fiscal 1971, ending April 29.

Arthur H. Hausman, who was elected president and chief executive officer in November, said termination of the consumer equipment division was necessary.

Ampex Blames 'Budget' Blank
SAN FRANCISCO—Ampex's magnetic tape division has announced a new line of blank cassettes aimed at the youth market.

The 350 series, in the terrific economy line, is available in 40 (89 cents), 60 (99 cents), 90 (\$1.59) and 120 (\$1.99) lengths. It will ship in February.

The line will be assembled in Ampex's new manufacturing plant in Jazara, Mexico.

It's the second consumer line introduced this year, joining the 360 series (40 (99 cents), 60 (\$1.29), 90 (\$1.79) and 120 (\$2.29)). The 360 series, which replaces a 361 series (\$1.59), was also introduced in Mexico (Billboard, Jan. 1).

Ampex's other consumer blank cassette lines are the 362 series (extended frequency in 60 and 90) and the 363 series (chromium dioxide in 60 and 90).

ment division will free working capital for general corporate needs.

The company will honor warranties and product returns for its line of cassette, open-reel and cartridge tape recorders and related products. Blank cassette employs 200 persons, some of whom will be transferred to other divisions in the company.

According to Ampex, about \$27 million of the projected loss this fiscal period will come from current operations, with the remainder, or \$13 million, coming from reducing of assets in inventories, prepaid royalties and capital equipment, related to both current and discontinued product lines.

The revaluation of assets will include a write-down in the value of royalties on sales of prerecorded tape. Ampex pays record companies in advance for the right to duplicate performances on cassette and 8-track tapes.

However, tape sales have decreased, partially because of unauthorized recording and sale of prerecorded tape by unlicensed dealers. Ampex says that unauthorized tape sales may not be high enough to enable it to recover all of the royalties it paid in advance.

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Houseware Show's Invigorated by Strong Audio Hardware Exhibits

By EARL PAIGE

CHICAGO — Although many tape equipment firms at the houseware show were playing the four-channel game, both in discrete and matrix, enough were hopeful about quadrasonic 8-track to indicate a healthy sales season ahead.

Even firms undecided about 4-channel found plenty of promotion opportunities in regular 8-track, especially in component packages.

A few examples of how firms are promoting 8-track include Arvin's offering of two component packages at \$52 less than what the individual pieces would total, with \$43 worth of prerecorded tape (Capitol Records five-tape kit) and accessories tossed in. BSR McDonald is introducing its first made in the U.K. 8-track model TD85 deck at \$49.95, and Crown Radio Corp. (Japan), strictly a cassette house, is now promoting 8-track by consumer electronic Show time.

The overall impression of the show was one of a vast array of product with price points at every level, including very low prices.

Gillette Enters Phase 2 in Cassette Program

BOSTON—Gillette is entering Phase II of its test marketing program for blank cassettes.

In phase II, like phase I, Gillette is methodically studying each marketing situation before advancing its tape program, said Peter Kenney, who is directing the company's thrust in tape, and John Connolly

Aside from component packages, the next most prominent category was portable 8-track. Automatic Reel, for example, confined most of its exhibit space to a six-model portable line.

Examples of low-ball buys were numerous. Fried Trading showed an auto 8-track at \$15.50 cost and a portable 8-track with AM radio at \$23. A Midland Model 632 8-track play/record unit was \$34.90.

But there was also a lot of quality equipment. Broadmore claimed one if its sellers is the Model 1299 AM-FM multiplex 8-track play/record unit listing at \$299.95.

Many component 8-track packages were displayed with the large air suspension speakers with horn drivers. An example was Webcor's Model 257, combining 8-track, photograph, AM-FM multiplex at \$269.95.

Any number of firms, when asked about 4-channel, pointed to 8-track recorder packages as the best of portable cassettes currently on the market. One firm, Micorson, showed Model 19-578 8-track recorder with

Jr., vice president product manager.

Phase II includes a tightening of test markets by concentrating in Los Angeles and Atlanta and eliminating Buffalo, a switch in emphasis to television and print advertising and away from radio, and to digest what has been learned during phase I.

Thirty-second spot commercials have already appeared on local radio stations in Los Angeles and Atlanta aimed broadly at the 18 to 49 year-old age bracket and two different ads will begin appearing in national publications. Radio spots, both 30 and 60-second commercials, inaugurated Gillette's program in three test markets, including Buffalo, before the shift to TV and print media.

Gillette continues to market two gamma ferric lines: a standard brand in 30 (\$2.25), 60 (\$2.65), 90 (\$4) and 120 (\$5.35) and a step-up professional line in 60 (\$3.70) and 90 (\$5.35).

The lines are packaged in two ways: a blister card and a cardboard sleeve. Dealers are receiving two merchandisers, including a counter pack for cassettes in sleeves and a pegboard for blister-packed product.

AM-FM multiplex listed at \$199, a popular price for such machines.

Numerous 8-track and radio combinations were shown with photograph and headset adaptors, like International Transistor's Model 123 (MX1888—\$79.95 list; TPX 760—\$89.95 and TPX 770—\$99).

Prices on portables ranged widely. Mercury Radio's Toshiba-built Model 123 AC/DC with FM multiplex was listed at \$149.95. The firm had a Lear Jet-built 8-track deck with record feature at \$99.95 at indication of the feature combination approach.

Wide Unit Choice

The shows were not entirely 8-track oriented. Triumph, a new tape equipment firm, showed a line of portable cassettes from \$34.95 to \$89.95. Aiwa, a line gradually being influenced by parent Sony Corp., showed cassette with short wave and AM-FM. Crown had a cassette unit with a separate 16 square repeat cartridge in it (CRT 590W—\$129.95 list) and another with built-in calculator in a brief case design. The firm also had a Dolby unit (CTD 270—\$249.95). Lake Electronics was another firm promoting portable cassette units.

Many companies promoted 8-track component packages, as with Admiral's STC 911 to list at around \$200 and Midas's M 104 at suggested \$29.95, one of a dozen or so dozens of 8-track with record and AM-FM multiplex feature combinations.

A number of firms displayed automotive equipment. Commodore showed a mini 8-track unit to list at \$29.95, evidence of price competition in mini's. Muntz, which showed home units, had a new in-dash mounted 8-track with AM-FM multiplex (Model 608—suggested list \$129.95).

Among firms promoting 4-channel was Electrophone with five models. Columbia Masterworks had a slide presentation plugging its SQ 40 (\$199.95 list amp for discrete disk-tape) and its SQ 40 (\$79.95 decoder for converting broadcast). Westinghouse emphasized 4-channel with its Quadrix system (DCX 1000A—\$139.95) matrixing unit for converting stereo sets to 4-channel. Sanyo, Denon, Dyn, Crown, Teco and others, also displayed 4-channel. And Edproms included Comm Industries with a 4-channel car adaptor (\$24.95 list) and Audiodex with another car adaptor (\$59.95 list).

Q' To Cars

Several companies see 4-channel's entry coming in the automotive area. Arthur Fulmer, Product Manager Ron Edmondson said his firm will bring in a discrete auto unit by mid-February (Model 748 at \$89.95 with speakers extra). B & B Export-Import had a discrete car unit (Model 894QC—\$64.95 list). Dyn had a matrix unit (DS 905—\$89.95 list) with remote control, may light and other features as indicative of the price and feature competition looming in 4-channel.

Some marketers believe 4-channel

(Continued on page 57)

International Tape

LONDON—The Department of Trade and Industry reports that nearly 167,000 cassette and cartridge players of foreign manufacturers were sold in the United Kingdom during the first half of 1971, compared with 89,000 during the same period in 1970 and 35,000 in 1969. Most of the units sold were imported from Japan. Sales of imported open-reel equipment during the first half of 1971 totaled 44,000. Sales of tape players manufactured in the UK amounted to 166,000 units. Statistics also revealed that the equipment market totalled \$17.7 million in the first half of 1971, compared with \$13.6 million during the same period in 1970. Imports of cassette and cartridge equipment for the six-month 1971 period were valued at nearly \$6.7 million.

RCA is importing cassette and cartridge versions of product in Jefferson Airplane's Grunt label. . . . Hitachi is increasing its prices on all products sold in the UK, except automotive units. Reason given was the upward movement of the yen. The company estimates its sales will top the million mark this year in the UK. . . . Philips is experimenting with a vending machine for selling blank cassettes. Test marketing begins in department stores. . . . Sony, which just signed a licensing agreement with Dolby Laboratories, is planning to introduce a line of cassette decks outfitted with Dolby noise reduction systems in late spring or early summer.

GRT Solidifies Base by Entering Dolby 'Q' Market

SAN FRANCISCO—Without delay, and, after market research indicated now was the proper time to solidify its marketing base, GRT Music Tapes moved into two areas: Dolby and 4-channel.

GRT is releasing Dolbyized cassettes on a selective basis at \$9.95 and is planning a quadricar cassette release in early February at \$7.95.

According to Tom Bonetti, president of GRT Music Tapes, "A marketing survey showed consumer interest in Dolby equipment, and prerecorded product goes beyond the classical market. Our initial Dolbyized releases will emphasize contemporary titles, both new and catalog repertoire."

Titles issued in the format will be graphically identified with the Dolby logo. "When we receive a master which has been Dolbyized (A-Type), we will issue it in its native (consumer) format on a selective basis," Bonetti said.

GRT also surveyed the quadricar market, where an upsurge in 4-channel equipment sales during the last few months prompted a release of 4-channel cartridges.

Initial release will be about 10 titles from a variety of labels, with plans to issue monthly reports on the market develops, said J. White Sonner, marketing vice president.

The company is also making changes to further upgrade its product in open reel, including better tape, recording tones and spectrographs.

"We want to emphasize our marketing efforts in open reel as the audiophile," Sonner said. "To provide the audiophile with a quality product, we are converting its high end tape."

GRT is also investigating new packaging for 8-track by improving spectrographs for impulse sales and providing additional album information for consumers.

Educational Firm Sees Cassette Importance

LOS ANGELES — Educational Development Corp. is emphasizing a program of learning via pre-recorded tape.

It creates, manufactures and distributes learning materials which utilize audio and visual aids such as cassettes, open reel and records.

Divisions or subsidiaries include International Teaching Tapes Inc., which operates recording and tape duplicating facilities and produces over 90 percent of the parent firm's audio requirements; Instructional Media Inc., which distributes equipment, including cassette and open reel recorders; Imperial Film Co., which develops and markets cassettes, film strips and slides primarily for elementary schools; and Career Development Corp., Educational Progress Corp., Ltd., Canada.

Educational Development, the parent firm, distributes a broad line of supplemental educational materials, including the "Continuing Progress Laboratories" course in mathematics, language arts, social studies and science. It consists of 260 cassette lessons, cards and workbooks. An "Audio Reading Progress Laboratory" is

clides 108 tapes or cassette. Other programs include spelling "how to," ecology, drug education, human growth and development and play among others.

Johnston, Lemon & Co., Washington, D.C., brokerage house, recommends Educational Development Corp. (OTC common stock) for three reasons:

• Revenues for fiscal 1971 will more than double those of the previous year while earnings per share increased five-fold. Revenues and earnings are expected to rise at a rate of 50 percent annually in the next two years and by more than 25 percent annually over a longer term.

• It's a fully integrated educational publisher of tape and audio material for the elementary and secondary school market.

• Courses are adaptable to either a classroom or to individualized instruction for remedial or enrichment purposes.

Sales for fiscal 1971 were \$4,123,439 from \$1,466,660 for the 1970 fiscal year. The stock has been trading at about 6 1/2. According to Johnston, Lemon & Co., sales and earnings during the first six months of fiscal 1972 are expected to increase at the rate of 76 percent and 112 percent respectively.

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RCA CLOSING BRITISH PLANT

LOS ANGELES — RCA, which recently closed its magnetic tape division in the U.S., is also shuttering its manufacturing facility in England.

It is selling tape equipment at the Brynmawr, South Wales, England, plant as well as from its Indianapolis, Ind., facility (Billboard, Dec. 11).

Recoton Strengthens Its Image As One-Stop for Accessories

NEW YORK—Here is a pair of questions to ask retailers:

Which is the largest tape accessory manufacturer and the only one traded publicly?

Which is the only full line accessory producer?

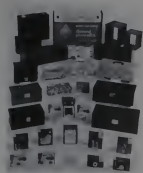
Don't be surprised if you get the same answer to each question: Recoton Corp.

It has broadened its range of products to include cassette cases, audio products, instrument goods, blank tape, record accessories, needles and more. In short, Recoton distributes three separate product catalogs: audio products, accessory (for tape, record and guitar) products and a needle reference guide.

Although Recoton's product lines have broadened and the firm's sales are increasing at about 20 percent a year, many dealers aren't aware of profits in carrying accessories, believes Peter Wish, corporate vice president and national sales manager.

Wish admits that accessory products don't produce nearly the volume of recorded products, but insists that accessory goods produce the highest profit margins and turnover percentages without the high start-up costs.

With the expansion of the 8-track and cassette market," Wish



RECOTON offers a full line of tape and record accessories to better service distributors.

said, tape accessory sales have increased tremendously in volume and in importance to the consumer. It creates a situation where the complete accessory line of products will not only produce its own high profit sales, but will also create traffic that will advantageously affect record and tape volume."

Without hesitating, the executive feels that dealers and retailers

jobs can triple, or at least double, volume by properly merchandising accessories. "Too many retailers limit themselves to 'cherry-picking' certain accessories and avoid others, thus than offering a full line," he said.

"That's one drawback," Wish mentioned. "Another is in creative merchandising. Most stores fail to properly display goods or even offer accessories as leader items and avoid traffic."

While the accessory business continues to show sales strength—Wish expects Recoton's sales to increase about 20 percent this year—there are some pitfalls in merchandising accessories.

"There is a danger, particularly on the distributor level, in that there are so many different products being produced by so many different manufacturers," Wish said.

The prime example of "over-manufacturing" is in the tape carrying market, where there are more than 100 different styles and varieties of cartridge and cassette cases. "A lot are available in style and appearance, but basically similar in usefulness and sales," he said.

There underlines the reason Recoton has expanded and broadened its scope. A distributor, whether he's in tape, records, electronics or automotive, can buy from one full line producer.

Beside this, Recoton's merchandising program offers shipments to distributors from four warehouses: Los Angeles, San Francisco, Portland, New York, where its facility is being doubled.

Further Diversification

Recoton is planning to broaden its audio product catalog and continues to add new lines, like a tape/album divider card line (8 or 9 items) and three new tape cases: 120, 125 and 130TC promotional which holds 12 cassettes for \$3.95.

The firm also offers blank cassettes in deluxe (60, 90 and 120-minute lengths), regular (60, 90 and 120) and promotional three-packs (30 and 60); blank cartridges (5, 70 and 80); tape, and audio products, including stereo headphones, cassette microphones, plugs, jacks, cables, AC adaptors, among others.

In the furniture area it offers about nine storage cabinets, all high-end accessories, ITM (low-end specialty accessories like needles, strings, picks and instrument straps).

Wish said the firm is also moving into international markets, with RCT Corp. distributing a full line in Canada, and sales to European markets going through an export division at Recoton.

Fantasy Using Dolby On Studio Masters

SAN FRANCISCO—Fantasy Records is beginning to Dolbyize its master tapes at the studio level for eventual consumer release.

Dolbyized product on Fantasy and Fantasy Records is being turned over to Ampex Stereo Tapes, said Ralph Kaffel, executive vice president.

(Ampex, which has a non-exclusive tape duplicating/marketing contract on 8-track, cassettes and open reel with Fantasy Records, has recently signed a similar three-year pact with Prestige Records in the U.S. and Canada.)

"Ampex has already released some Fantasy titles in Dolbyized format, but we're recommending many, if not all, our releases be issued in the Dolby format," Kaffel stated.

While convinced on the merits of Dolbyized cassettes, the com-

pany is still looking cautiously at 4-channel tape and disk. "There are several quadra-sonic disk configurations available, for example, and we're still studying the advantages of each," he said.

"Frankly, 4-channel is fine, but there are so many avenues to explore in marketing standard stereo tape product, too," the executive said. "Tape sales are growing, but there is a lot of room for improvement."

"There are manufacturers that treat pre-recorded tape like a stepchild instead of an essential part of music sales. A stronger marketing effort for tape, even if a record company has a licensing agreement, can only enhance sales."

Fantasy is releasing a series of "reffer" packages, both on cartridge and disk from its Prestige line. The twin-pack cartridges will list at \$7.98.

Imported Products Costs Rise

Continued from page 53

creases that result from revaluation."

The feeling among retailers is that the Japanese demonstrated their strength last year by increasing market share despite a crippling dollar strike, the surcharge and anti-inflation America mood among consumers.

Lesser known brands, however, will not fare as well, since their attraction is low prices.

Many dealers expect secondary-brand merchandise to be dumped despite the devaluation. "Once dumping of surplus stock is over," said one buyer, "it seems likely that secondary brands will be hurt worse than well-known merchandise by forced price increases. In many cases, low price has been the only appeal these brands had to offer to counter-balance their lack of brand name image, service and points."

In private label product, like in secondary-branded product, pricing is significant. Here, too, price is paramount and domestic suppliers have an advantage in better parts and service.

About the only consolation for foreign producers, be they major or secondary-product manufacturers, is that currency adjustments now provides them with a basis for pricing their goods somewhat higher.

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Houseware Show's Invigorated by Strong Audio Hardware Exhibits

Continued from page 56

It makes more sense in the car because of the potential high investment for home installation. Due to the feeling of Harvey Stetson the Peerless exhibit, where one 4-channel unit was on display.

The QS 888 discrete unit listed at \$9.95 with two flush-mount and two 4-channel units.

Automatic Radio is another company with the car only approach, though it did not display its model QME 2445, which lists at \$18.95. Another firm with only car 4-channel, again not displayed, was Metro Sound, whose analog show model 9000, a matrix unit listed at \$99.95. Dyn was the only firm which mentioned it did a special car 4-channel display only for mass merchandisers.

Electronic matrix? This has a lot of manufacturers wondering. Some are taking both approaches, among them Panasonic, Electro Brand, Clarion, Sladding-Clarion, Sanyo, Toyota, Westinghouse, and others.

Some firms are entering 4-channel via matrix only. Dynaco has two models in its brochure: QS 1000—\$169.95 list and QS 105—\$299.95. It also has a 4-channel matrix at \$399.95, \$499.95. Magnasonic Corp. has a matrix unit, Lloyds has a matrix Model 608—\$299.95 list, a phonograph compact model with four speakers. Although tenon's modular system, as with other systems, plays discrete tapes, it is promoting the QXA-1 phonograph matrix stereo adaptor \$99.95 list.

Of the firms going with both stereo and matrix, Tovo even mentions three kinds of sound: 1) the excitement of true discrete 4-channel sound; 2) the 4-channel sound, derived 4-channel sound—in one beautiful package; 3) the way a plays Model 740, titled the package "modestly priced" at the suggested list of \$49.95. It also has the QXA-1 model (Punbution—\$69.95 and \$49.95).

Sony Versatility
Sony has both ways too. Its CA 1500 has discrete pre-amps and matrix circuitry (\$99.95 list). The DCA 1700 also has discrete and matrix, lists for \$199.95. Sony training manager Larry Hall

sees two 4-channel markets: The people with existing stereo equipment and people still considering a home music system, thus the dual approach.

With the dual approach are Gladding-Clarion with two models, not numbered yet. One will feature the Dynaco matrix system with four speakers, list at around \$199.95. The other, with larger speakers, will list for under \$300.

Electro Brand has a discrete Model 6467/411 with a \$139.95 list and a matrix unit with a feature called the "diver" that lists for \$49.95 (Model 6100/411).

Several firms not yet out with 4-channel units are equipping existing 8-track machines for it. APF Electronics, for example, is designing its 8-track stereo radio-phonograph unit 0361, a \$229.95 area, that has 4-channel hook-up facility for 8-track deck. Model 0650, open priced between \$99.95 and \$129.95 is also ready for 4-channel.

Juliette is calling its system the "A-2 channel" and will have an A-2S 42 adaptor unit at around \$109.95 that will furnish both synthesized and discrete sound. John Malar, vice president, additionally Juliette will bring in the RTQM592 discrete/matrix at \$199.95 and a "2-4" deck at \$79.95.

Panasonic was explicit about the difference between discrete and matrix. The firm's RE 7750 is billed as discrete. The RE200 model is equipped for what Panasonic calls "quadraphex," which goes with an SB 201 unit that lists for \$69.95. Panasonic also has a balance for \$19.95.

Among firms strictly discrete are Electrophonic with four models ranging from \$219.95 to \$559.95. The Dynaco QK-4 at \$99.50 list will be discrete. Electro Brand's QNM 844 at around \$122 will be a discrete deck. Minut has a discrete Model 72QPI at \$199 and a Model 7202 deck at \$149.95. Hitachi shows its integrated amplifier, Model IA-1200 (minimum suggested list \$650). IVC shows a discrete Model 5444 with suggested list of \$499.95 but also has a matrix car unit in its catalog. Model 1350 with a suggested list of \$199.95.

DOYLE HEADS PIONEER WINGS

LOS ANGELES—Pioneer Electronics has formed a division to market car stereo, speakers and home 8-track playback.

Jack Doyle, who will direct the division, said all products designed to avoid conflict with any units currently manufactured by Pioneer for the U.S. market.

Pioneer will introduce 8-track and cassette auto players, home and car units and 120, 125 and 130TC/4 cord/playback decks, Doyle said.

The automotive and home lines will be introduced in the spring

Craig Will Hold Firm On Auto Unit Prices

LOS ANGELES—Craig Corp. is holding pricing on certain automotive 8-track players at pre-price freeze levels, said Lauren Davies, general sales manager.

Models 3108 under-dash at \$69.95, 3121 under-dash with two speakers at \$69.95, 3122 floor-mount with FM stereo at \$99.95, 3126 under-dash promotional at \$49.95 and 3123 floor-mount at \$99.95 all carry "old" price tags.

"We've discovered our marketing momentum is sufficient to merchandise these products at already established prices," Davies said. Other models, both automotive and marine, probably will be increased.

Magnavox Deal

NEW YORK — Magnavox is buying certain assets of Ampex's new defunct consumer equipment division. It is introducing three models in early 1972 from the Ampex line under its own brand.

Magnavox declined comment on which models it had acquired, but confirmed it would introduce three units under its logo.

in keeping in step with industry pricing, he stated.

With emphasis on automotive products, Craig is planning 1972 model introductions this way:

—Additional 4-channel 8-track auto players, ranging from \$99.95 to \$179.95.

—Additional auto cassette and 8-track units to supplement an already broad line.

"We have discovered a movement in quadasonic players, particularly in the automotive field, which gives hope to strengthening player sales in cars," Davies said. The company plans to introduce at least two 4-channel automotive units, one under-dash and the other floor-mount, to go along with model 3129 under-dash quadasonic 8-track at \$129.95.

Craig's auto cassette player line, now numbering two, will be broadened to include promotional models and units with FM stereo radios.

The current line includes model 3505 under-dash stereo with automatic reverse at \$119.95, model 3505 floor-mount stereo with automatic reverse at \$129.95.

Tape Happenings

3M is offering a series of election year teaching tapes, including "Free, 18 and Voting," "Voting—Understanding the Issues," "How to Vote," "The Presidency," "The Judiciary," "The Lawmakers" and "Road to the Presidency." Each cassette and open reel package includes a teacher's guide and 72 worksheets.

Diversified Sales, Glendale, Pa., has been named sales representative for Boman Astronitron, Downey, Calif., Certron, Anaheim, Calif., has named two sales representatives—Herb Schiller and Assoc., New York, and Fehon and Vencos, Minneapolis.

Kraco Products, Compton, Calif., and the Bon-Aire division of Lear Siegler have settled and unfair competition and libel suit, according to Kraco. A spokesman at Kraco, which filed the suit, said his company will receive a cash settlement.

Retail Shelves Load Early With New Units

LOS ANGELES — New equipment introductions this week include product from Sony Super-scope, TEAC Corp. of America, Hitachi, Pioneer, among others.

SONY's model TC-353-D is a three-head open reel tape deck at under \$200.

TEAC has introduced model TCA 43 open reel multitrack mastering tape deck at \$729.

PIONEER is making available model SD-1000 stereo display unit designed for the measurement of audio characteristics of amplifiers, tuners, speakers, cartridges, tape decks and other components. The unit features a built-in oscilloscope whose vertical and horizontal amps have the same gain and an identical frequency response extending from 5 Hz to 250,000 Hz within 3 dB. List is \$549.95.

HITACHI has introduced two cassette tape recorders, one an AM-FM radio featuring a battery record level lamp that permits monitoring of signal input level and battery strength, tape footage counter and a tone control.

MUNSTZ STEREO CORP. OF AMERICA has offered a semi-

automated stereo 8-track home center model H-7200 is a two-piece playback unit featuring built-in speakers, a peak power output of 10 watts, four program selector lights, separate program selector switch and balance, tone and volume controls. It lists at \$89.95.

MURA CORP. has introduced its Quadnet 4-channel headroom model QP-300, at \$49.95.

Car Equipment Insurance Plan

LOS ANGELES—Audio Insurance Associates, North Hollywood, Calif., formed by Herb Kravitz, insure auto stereo players and radios. It has begun marketing its program in California.

Counter claims and policies have been distributed in automotive stereo locations to cover hang-on units in autos, mobile homes, recreational vehicles and boats. "The program will be going national in the near future," Kravitz said, "just as soon as we work out all the kinks."

Plan 1 charges \$5 per unit for \$50 per unit liability coverage; plan 2 is a \$7.50 rate per unit for \$75 coverage per unit; and plan 3 charges \$10 per unit for \$100 coverage per unit. Resolute Insurance Co., Hartford, Conn., is the underwriter (Billboard, Dec. 11, 1971).

To file a claim, which is paid in cash, the insured must have a police report and a sales slip to verify the equipment purchase.

Gabriel Goes Into Tape

NEW YORK — Gabriel Manufacturing Co., which acquired the assets of Cassette Corp. of America, Carlstadt, N.Y. is beginning a program on blank tape.

"Since buying Cassette Corp.," said Edmund Gabriel, president, "we've been in a holding operation, but now we plan to move forward in blank cassettes, cartridges and open reel, plastic and tape components."

Gabriel has hired Jules Sisk, former vice president and general manager of Stereodyne, to direct tape operations as national sales manager. He is organizing a network of manufacturers' representatives to sell Gabriel's products.

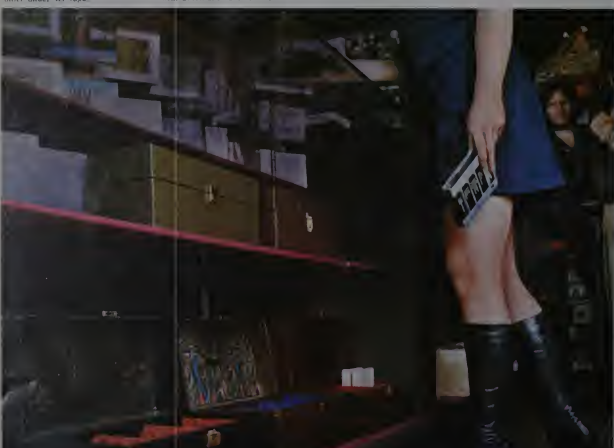
The company is producing private label goods and plans to offer tape under its own brand. But the cassette assembly work will be in Haiti, Gabriel said.

Supermarkets to Test Norelco

NEW YORK — Norelco is broadening its blank cassette distribution to include supermarkets.

The program is ultimately aimed at about 300 markets in New York, Boston, Washington-Baltimore, San Lake City, Birmingham, Atlanta, Columbus, Ohio, Food Fair and First National Stores are among the first chains to offer the Norelco program.

For in-store promotion, a shelf shopper 7-foot floor display will hold 72 cassettes. It is also to hold 48 C-60s and 24 C-90s. The store will be sold in a package featuring a photographic reproduction of a portable recorder with the blank cassette visible through a window in playing position.



Best salesman in the tape department pays you a commission!

Feast your eyes on the big waddy of them all... the Ultra 15 Stereo Tape Case. So good looking, it sells itself. With an outer covering—the finest plastic-coated material money can buy, inside cover—a psychedelic lining that turns customers on. And plush, flocced compartments that safely snuggle 15 eight track tapes.

But looks aren't everything with Ultra 15. It's built rugged to last and last. With heavy-duty hardware and a unique push-button lock. Four colors to choose from: eagle brown,

royal red, avocado green and diamond black. And best of all, its retail price: just \$10.95.

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Fats Domino

VOLUME ONE / UAS-9958
8 TRACK X-04022



The Fat Man • Hey Le Babe • Goin' Home • Please Don't Leave Me • Goin' To The River • Ain't That A Shame • Poor Me • I'm In Love Again • When My Dreamboat Comes Home • Blueberry Hill • My Blue Heaven • The Rustle Song • I'm In The Mood For Love • Blue Monday • I'm Wakin' • It's You I Love • The Big Beat • Valley Of Tears • I Want You To Know • Whole Lotta Loving • I Wanna Wash Your Face • I'm Ready • Yes, My Darling • I'm Gonna Be A Wheel Someday • Waiting To Be Free • Be My Guest • I Hear You Knockin' • Let The Four Winds Blow

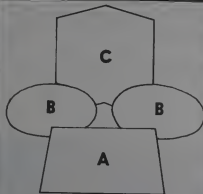
Ricky Nelson

VOLUME TWO / UAS-9960
8 TRACK X-04028



Be Bop Baby • If You Can't Rock Me • Good Up • Tryin' To Get To You • My Babe • Minkow Blues • Four Little Fools • Wavin' In School • Believe What You Say • Shiny Lee • Down The Line • I Can't Help It • I'm In Love Again • It's Love • Cut Enough To Love • Rufftast Kid • Just A Little Too Much • A Long Vacation • Lonesome Town • Traveler Man • Tarnished Gold • Young Emotions • Never Be Anyone Else Like You • My One Desire • Hello Mary Lou • That's All

The Legendary Masters Series



As you are made graphically aware here, the LP cover art (A) has been imaginatively tailored to adhere to each individual set in The Legendary Master Series. These records (B&B) feature 25-30 tunes... they represent the BEST recordings each act has to offer. Further, aside from the audio entertainment, an editorial/pictorial presentation (C) awaits you in the form of an exquisitely designed 32-column, 6-page package. But here's the good part — This double record set — deluxe package costs only what the average one record, bland, skimpy oldies package does... How's that for a deal.



Unreleased Selections Two LP's for the Price of One Rare Personal Photos

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VOLUME THREE / UAS-9961
8 TRACK X-04029

Shiny Jim • Let's Get Together • Eddie's Blues • Little Girl • Pink Piggies • Slidin' • Janna Janna • Something Else • Pretty Little Devil • Who Can I Count On • Thinkin' About You • Opportunity • Latch On • I'm Ready • Thrax Stars • Cotton Picker • Summertime Blues • Got Across Shorty • Miss Cow Blues • My Way • Blue Sundae Shoes • Nervous Breakdown • Came On Everyday • Gimme In The Balcory • Teeny Bitch Rock • Teenage Cuts • Hallelujah, I Love Her So • Fourth Man Theme • Wasted • So Wasted • Long Tall Sally



VOLUME FOUR / UAS-9959
8 TRACK X-04027

Jan & Dean

Eddie Cochran

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An issue that offers a unique opportunity to "salute in print" those who have dedicated themselves in building and perpetuating this great memorial to America's own music.

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This year's **Country Music Hall of Fame** Special promises to be the biggest and most impressive to

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Country Music

3 Major Country Stages Eliminated

By BILL WILLIAMS

NASHVILLE—Country music is about to lose three of its leading showcases, two because of spiraling prices, the other because of disinterest.

James R. Batten, rodeo supervisor of the annual four-weekend Prison Rodeo at Huntsville, Texas, has notified bookers here that, after 20 years of successful shows, country acts will be dropped from the roster this coming October.

The big names who draw crowds have priced themselves out of business as far as we are concerned," Batten said. "Our board of directors has decided to go back to an all-prisoner show."

The top name country acts have appeared at the rodeo since 1951. The show is held annually in October, on four successive weekends. It traditionally has been one of the big events in country

music. The rodeo actually began 40 years ago, with country talent an integral part during the past two decades.

In Louisville, community relations director Joe Davis of the Philip Morris Company confirmed that the format of the annual Kentucky Derby Week show sponsored by that firm will be drastically altered this year. It has been solely a country music show for the past 15 years, booked by the Moeller Talent Agency. The late Jim Denny, who created the original ties with Philip Morris and country music, was the founder of what now is the Moeller Agency.

Deiss said money is not the factor in this case, but merely an effort to "create new interest levels." He said country, while still one of the most powerful of all formats, appealed to only one interest group. He said at least one country act will be utilized in the early May show, but that it would include a pop concert attraction, a strong comedy act and folk music to appeal to the young.

"Many major corporate heads come into Louisville during Derby Week," he said, "and we simply need a wider appeal. We are in no way downgrading country music; instead we are trying to offer more to the visitors."

The Philip Morris show, always free to the public at Churchill Downs, normally used eight to 10 top country acts.

UNIVERSITY OBTAINS HISTORICAL CONSOLE

MURFREESBORO, Tenn.—The audio board of Nashville's first recording studio has found a new home at Middle Tennessee State University.

The board, from the old Castle Studios in the Tulane Hotel was turned over to the school's expanding communication department by Johnny Rosen, owner of Fanta Sound. He had acquired it some years ago.

Original recordings were made on this board by such artists as Red Foley, Hank Williams, Ray Anthony, the Andrews Sisters, Woody Herman and literally scores of country artists. The studio was set up in the hotel by WSM engineers Aaron Shelton, George Reynolds and Carl Jenkins, in 1945. Francis Craig's famous "Near You" also was recorded there.

Rosen also supplied the school with spare parts and other equipment, and the students are in the process of building an entire recording studio.

GI's Rate Country Close Second to Top 40 Music

LOS ANGELES—The Department of the Army, in a poll taken for the Armed Forces Radio and Television Service, shows country music running a very close second to Top 40 in preferences of enlisted men around the world.

The two forms of music run neck and neck in the U.S., Europe, and the Far East. Because of the immense audience coverage and interest created by the AFRTS stations, the Army-Air Force and Navy Exchange services work in close liaison with the staff of Col Robert Cranston prior to placing orders for records and tapes from U.S. manufacturers. The military overseas exchange records and tape sales last year exceeded \$17 million.

During the past year, this Department of Defense organization

has distributed seven hours of weekly country television programs including the Bill Anderson, Glen Campbell, Johnny Cash, Billy Walker and Het Hawes shows, as well as the Country Music Association's annual award ceremonies. In radio, the weekly shipments included Grand Ole Opry, History of Country Music, and the Charlie Williams and Jimmy Wakely shows. In addition, AFRTS sends out to each station a weekly five-hour transcribed music library package composed of latest chart hits, including selections from the top of the most popular country albums. Every other week, 13 of the top singles are added.

In the poll, country outsold folk, jazz, acid rock, classical, soul, easy listening Latin, Broadway shows, religious and all others. It trailed Top 40 by less than 2%.

CMA Changes Song of Year

MEXICO CITY—The Country Music Association, at its quarterly board of directors meeting here, voted to lift restrictions for nominations of Song of the Year in the 1972 balloting.

No longer will it be required that the songs be released for the first time during the eligibility period. That period has been between August 1 of the previous year and July 31 of the year in which the award would be made. NARAS took a similar stand earlier this year.

CMA directors ruled that a Song of the Year should be recognized as such regardless of when the product was first released.

The board also voted to extend the term of directors at large to two years. This ruling must be approved by the general membership.

Irving Waugh, president of WSM, was elected by the board to serve on the Music City Pro-Celebrity Golf Board for the current year.

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Exclusively on
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This Week	Last Week	TITLE-Artist, Label & Number (Dist Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE-Artist, Label & Number (Dist Label) (Publisher, Licensee)	Weeks on Chart
1	1	CAROLYN Mae Hoggard, Capitol 3722 Shade Tree BM	9	38	41	KENTUCKY Lynn Smith, Mega 615056 (MCA Victor, BM)	5
2	2	KISS AN ANGEL GOOD MORNING Doris Day, RCA 74-0510 RCA Victor BM	15	39	43	GIVE MYSELF A PARTY Johnny C. Perry, MCA 4341 MCA Victor BM	3
3	3	ONE'S ON THE WAY Jimmie Faye, Decca 32905 (MCA) Tel. Fw. BM	8	40	35	I ALREADY KNOW What I'm Getting For My Birthday Marilyn Jackson, Capitol 3218 (Tel. Fw. BM)	10
4	4	I CAN'T SEE ME WITHOUT YOU Cherise Truitt, Decca 32915 (MCA) Tel. Fw. BM	9	41	40	TO GET TO YOU Jerry Williams, Decca 32914 (MCA) Tel. Fw. BM	5
5	5	IT'S FOUR IN THE MORNING Faye Young, Mercury 73200 Mercury BM	9	42	42	DON'T SAY YOU'RE MINE Carl Smith, Columbia 4-45407 Columbia BM	8
6	6	I'M A TRUCK Red Simpson, Capitol 3236 Pique/RCA Victor (Central Songs, BM)	9	43	38	TOO OLD TO CUT THE MUSTARD Rube & Buddy, Capitol 3218 Tel. Fw. BM	9
7	7	AIN'T THAT A SHAME Helen Miller, J.P. MCM 14317 (Tel. Fw. BM)	7	44	51	LOVE IS LIKE A SPINNING WHEEL Jen. Howard, Decca 32905 (MCA) Decca BM	6
8	8	BEATIME STORY Johnny Michaels, Epic 5-10818 (CBS) A&R/Tel. Fw. BM	5	45	46	ANOTHER PUFF Jerry Reed, RCA 74-0613 (Victor, BM)	5
9	7	WOULD YOU TAKE ANOTHER CHANCE ON ME/ME & BOBBY MCGEE Jerry Lee Lewis, Mercury 73248 Jack & Bill, ASCAP/Columbia, BM	13	46	54	RUBY GENTRY'S DAUGHTER Arlene Morgan, Columbia 4-4559 (Green Cross, BM)	7
10	10	TONIGHT MY BABY'S COMING HOME Barbara Henderson, Columbia 4-45525 (Tel. Fw. BM)	8	47	33	LIVING & LEARNING Mel T. & Sherry Price, MCA 4303 Savoy BM	14
11	9	SHE'S ALL I GOT Johnny Farnham, Epic 5-10783 (CBS) Williams/Excelsior, BM	17	48	49	THE ONE YOU SAY GOOD MORNING TO The Dean, RCA 74-0600 (Capitol on S&W)	5
12	12	I'VE COME AWFUL CLOSE Burt Reynolds, Dot 77399 (Famous) (Chas. ASCAP)	9	49	—	MY HANG-UP IS YOU Fredda Hart, Capitol 3261 Blue Bird, BM	1
13	13	ANN (Don't Go Runnin') Tanya Turner, Dot 77402 (Famous) (Chas. ASCAP)	5	50	37	CATCH THE WIND Jack Barlow, Dot 77396 (Famous) Tel. Fw. BM	13
14	14	TAKE ME Tanya Wynette & George Jones Epic 5-10813 (CBS; Gled. BM)	6	51	52	SWEET, LOVE ME GOOD WOMAN Tommy & The Good Brothers, MGM 4339 Glad. BM	3
15	15	MORNING AFTER BABY LET ME DOWN Ray Giff, Royal American 48 Blue Bird, BM	11	52	65	COLOR MY WORLD Barbara Faye, Columbia 4-45532 (Tel. Fw. BM)	3
16	16	MUCH OBLIGE Jack Gray & Jeanne Seely Decca 32918 (MCA) (Bernds, BM)	8	53	60	PARTY DOLLS & WINE Red Stripling, Capitol 3264 Tel. Fw. BM	3
17	17	TURN YOUR RADIO ON Ray Shure, Mercury 72552 (Tel. Fw. BM) Tel. Fw. BM	9	54	57	SEARCH YOUR HEART Bobby Winton, Decca 32903 (MCA) Columbia, ASCAP	6
18	20	REO, REO WINE Ray Shure, Mercury 72552 (Tel. Fw. BM) Tel. Fw. BM	8	55	63	SAFE IN THESE LOVIN' ARMS OF MINE Jean Shepard, Capitol 3230 (Auge, BM)	4
19	19	FORGIVE ME FOR NOT CALLING YOU DARLING Red Stripling, RCA 74-0590 Blue Bird/Columbia & Tel. Fw. BM	8	56	66	SUPER SIDEWIND Cathy Nix, RCA 74-0617 (Auge, BM)	3
20	21	THE BEST PART OF LIVING Marty Robbins, Columbia 4-45520 (Tel. Fw. BM)	5	57	45	CINDERELLA Tory Booth, Capitol 3214 (Blue Bird, BM)	9
21	6	I'VE GOT A HAPPY HEART Susan Raye, Capitol 3209 (Blue Bird, BM) Tel. Fw. BM	12	58	58	NEVER HAD A DOUBT Arlene Morgan, Capitol 3226 (Tel. Fw. BM)	7
22	39	GOOD HEARTED WOMAN Waylon Jennings, RCA 74-0615 (Baron/Nelson, BM)	4	59	—	MISTY MEMORIES Barbara Faye, Decca 32918 (MCA) Mercury, BM	1
23	32	TOUCHED Neil Tink, MCA 1-329 (Savoy, BM)	5	60	—	CRY Lynn Anderson, Columbia 4-45529 Shapiro-Baron/Nelson, ASCAP	1
24	31	YOU CAN'T GO HOME Stetler Brothers, Mercury 72555 House of Cash, BM	8	61	71	CONTOUR JENNY Anne Wilson, Capitol 3260 Tel. Fw. BM	2
25	21	COUNTRY GREEN Don Gibson, Mercury 1814 A&R/Tel. Fw. BM	15	62	62	ANOTHER DAY OF LOVING Patty Loveless, United Artists 50854 (Tel. Fw. BM)	6
26	34	ONLY LOVE CAN BREAK A HEART Sonny James, Capitol 3222 (Auge, ASCAP)	3	63	69	HEARTACHES BY THE NUMBER Neil Tink, Target 414 (MCA) (Tel. Fw. BM)	2
27	28	I START THINKING ABOUT YOU Johnny Lee, Epic 5-10812 (CBS) Green Cross, BM	6	64	68	ONE TIN SOLDIER Vince Jones, RCA 74-0608 (Tel. Fw. BM)	2
28	25	COAT OF MANY COLORS Dolly Parton, RCA 74-0538 (Tel. Fw. BM)	14	65	70	I SAW MY LADY Shirley 66, RCA 74-0623 (Auge, ASCAP)	2
29	26	YOU BETTER MOVE ON Billy Jack, Decca, Larkheart 201 (Tel. Fw. BM)	13	66	72	WHAT A PRICE Johnny Russell, RCA 74-0570 (Tel. Fw. BM)	8
30	14	BURNING THE MIDNIGHT OIL Patty Loveless & Dolly Parton, RCA 74-0565 (Tel. Fw. BM)	12	67	67	THROW A ROPE AROUND THE WIND Red Stripling, RCA 74-0615 (Tel. Fw. BM)	2
31	47	OKLAHOMA SUNDAY MORNING Dixie Lenoir, Capitol 3234 (Tel. Fw. BM)	4	68	69	THE WRITINGS ON THE WALL Jim Reeves, RCA 74-0628 (Tel. Fw. BM)	1
32	32	BABY'S SMILE WOMAN'S KISS Johnny Lee, Epic 5-10812 (CBS) (United Artists, ASCAP)	4	69	74	EVERYWHERE I GO (He's Already Seen There) Ira Williams, Monument 8533 (CBS) Savoy, BM	2
33	33	SOMEWHERE IN VIRGINIA IN THE RAIN Jack Bruns, RCA 74-0510 (Tel. Fw. BM)	13	70	75	THE REST IS YET TO COME Tel. Fw. BM	2
34	23	BRING HIM SAFELY HOME (To Me) Sandy Poley, Columbia 4-45408 (Tel. Fw. BM)	14	71	72	A THING CALLED LOVE Johnny Lee, Epic 5-10812 (CBS) (Tel. Fw. BM)	1
35	36	A PART OF YOUR LIFE Cathy Nix, Epic 5-10800 (CBS) (Tel. Fw. BM)	12	72	73	WE GOT TO WORK IT OUT Tel. Fw. BM	2
36	24	RUBY, YOU'RE WARM David Rogers, Columbia 4-45478 (Tel. Fw. BM)	12	73	74	WHEN YOU SAY LOVE Bibi Lester, Epic 5-10823 (CBS) (Tel. Fw. BM)	1
37	40	SUSPICION Bobby G. Roy, Royal American 48 (Tel. Fw. BM)	5				

Billboard

Country LP's

Billboard SPECIAL SURVEY
For Week Ending 1/29/72

★ STAR Performer-LP's registering proportionately upward progress this week.

This Week	Last Week	Title—Artist, Label & Number (Distributive Label)	Weeks on Chart
1	1	SINCE HEART SONGS Cherley Ford, RCA, LP 4617	10
2	2	EASY LOVING Freddie Hart, Capitol S 838	19
3	3	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia C 30925	19
4	4	ANNE MURRAY & GLEN CAMPBELL Capitol LP 468	8
5	5	WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis, Mercury SH 61346	12
6	6	RANGER'S WALTZ Mom and Dad, DGP (Crescendo GNPS 206)	6
7	6	WE GO TOGETHER Tammy Boyette & George Jones, Epic E 30802 (CBS)	13
8	9	SHES ALL I GOT Johnny Paycheck, Epic E 31141 (CBS)	6
9	10	THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. II Columbia JC 30587	15
10	7	COAT OF MANY COLORS Dolly Parton, RCA, LP 4603	13
11	11	WONT MENTION IT AGAIN Ray Price, Columbia O 35310	14
12	12	Never Ends Another Three Weeks at the Landmark in Las Vegas with Patti Page. Last year he spent several weeks with the Danny Thomas show.	4
13	13	FM JUST ME Glen Campbell, RCA, LP 4560	29
14	14	IN SEARCH OF A SONG Tom T. Hall, Mercury SH 61350	20
15	15	SILVER TONGUED DEVIL I Kris Kristofferson, Monument 2 36699 (CBS)	17
16	16	WORLD OF LYNN ANDERSON Columbia C 30502	16
17	17	LAND OF MANY CHURCHES Merle Haggard, Capitol SWB 803	5
18	18	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca DL 75310 (VCA)	16
19	19	DO YOU WANT TO DANCE Don Gibson, Mercury LPS 160	10
20	20	YOU'RE MY MAN Lynn Anderson, Columbia C 30792	28
21	21	FOR THE GOOD TIMES Ray Price, Columbia O 35106	74
22	22	SOMEONE WILL LOOK BACK Merle Haggard & the Strangers, Capitol ST 635	24
23	23	WELCOME TO MY WORLD Ray Price, Columbia O 35078	9
24	24	PITTY PITY PATTY Susan Raye, Capitol ST 807	22
25	25	TAMMY'S GREATEST HITS, VOL. 2 Tammy Boyette, Epic E 30732 (CBS)	8
26	26	HANK THOMPSON'S 25th ANNIVERSARY ALBUM Dot L 2-20001 (Paramount)	22
27	27	ROSE GARDEN Lynn Anderson, Columbia C 30411	58
28	28	ME AND BOBBY MCMEE Kris Kristofferson, Monument 2 30817 (CBS)	17
29	29	HIS GREATEST HITS, VOL. 2 Lynn Anderson, Decca DL 75310 (VCA)	11
30	30	HERE COMES HONEY AGAIN Sonny James, Capitol ST 849	9
31	31	BEST OF ROGER MILLER Mercury SH 61346	2
32	32	THE RIGHT COMBINATION Porter Wagoner & Dolly Parton, RCA, LP 4620	1
33	33	BEST OF BUCK OWENS, VOL. 4 Mercury SH 61346	13
34	34	JEANIE Jeanie C. Riley, Plantation PLP 16 (SBS Int'l)	5
35	35	NO-NO JOE Jerry Reed, RCA, LP 4596	20
36	36	THE DEL REEVES ALBUM United Artists UAS 6820	5
37	37	HELP ME MAKE IT THROUGH THE NIGHT Johnny Smith, Mercury SH 61346	47
38	38	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	34
39	39	NASHVILLE BRASS TURNS GOLD Donny & the Nashville Brass, RCA, LP 4627	1
40	40	ARIE John Denver, RCA, LP 4607	1
41	41	WORLD OF MARTY ROBBINS Columbia C 30818	12
42	42	MISSISSIPPI TALKIN' Jerry Clower from Yalco, Decca DL 75286 (MCA)	25
43	43	LDNE'S OLD SONG Archie Farris, Columbia C 31092	4
44	44	GREENE COUNTRY Jack Greene, Decca DL 75308 (MCA)	11
45	45	LIVING AND LEARNING/TAKE MY HAND Mae Tilton & Sherry Brite, MCA S 4602	1

Classical scene

Disk jockeys know a good single when they hear it, and they are playing the fire out of "I Don't Want To" from the current Bill Anderson-Jan Howard album. It's another winner written by Jerry Chesnut... George Beverly Shea, fresh from sessions produced by Danny Davis, goes to a concert in Tampa, another in Atlantic City (already sold out), and heads for further dates in Texas and Maryland, the latter with Billy Graham, who will also play a series of taped sessions he did in Scotland.

Ronnie Prophet has his album out on his own label, Prophet, and the LP is selling out regularly in the Carousel, where he performs regularly when not on the road. It features a tune called "Harold, the Horney Todd," and six other originals. It was cut at National Sound Studios. Ronnie, who does the CBS-Fender show in Fullerton, goes from there to The Uptowns and Downstairs in New York, then the Thunderbird in Jacksonville, then heads another three weeks at the Landmark in Las Vegas with Patti Page. Last year he spent several weeks with the Danny Thomas show.

An organization has been formed in Milton, Pa., called the American Folk Musicians' Association, it's described as a "union" for country, bluegrass and gospel entertainers. Howard Yokes goes into his 11th year at the Grille House in Verona, Pa. Country Crossroads, the Southern Baptist Radio/TV Commission's country radio show, set an all-time record, for mail pull during the month of December. More than 12,000 fans wrote in. The show is co-hosted by Bill Mack and Leroy Van Dyke.

Bill Mack and Leroy Van Dyke, chairman of the awards show committee for the Academy of Country and Western Music, said this year's show will take place March 13 at the John Wayne Theater at Knott's Berry Farm. WHOO continues to bring top shows into Orlando. The Johnny Cash Show, shown last week, was another sell-out, and the first of a series of programs planned by the station in 1972.

Jack Greene and Jeanne Seely have made a contribution to the Country Music Hall of Fame. Among other things, the pair donated items from their appearance on the 1968 birthday celebration last October... Faye Buil has turned out another strong song for Epic/Banana Records. She first did "The Legend of Henry Wells" and has followed with "Fare-Thee-Well, Mary Jane Flowers," recorded by the Cool Tunes from Sterling, Ill.

Porter Wagoner and Dolly Parton are set for an eight-day concert tour throughout the northwest and Western Canada in February, promoted by Jack Roberts. They play everything from concert halls and theaters to a high school auditorium. This is in keeping with Porter's new policy of taking country music everywhere. Johnny Western has wrapped up his 5th consecutive New Year's holiday show at the Golden Nugget in Las Vegas. It's an all-around success in the 35 years the club has been operating, and attendance records were broken. Among those who stopped by to take a bow were Merle Haggard, Dave Dudley, David Houston and Kimbrough.

The team of Buck Owens, Bobbie Nichols, Bud Phillips and Dick Rea captured top honors in the program division of the Glen Campbell Los Angeles Open. Buck also won a leopard-headed straw safari hat from his caddy, but tumbled the fellow well in return. A Nashville widow, elderly and beaute, will be helped in a fundraising campaign by Carl and Pearl Butler, two Clark of Brite Star promotions lucked things off with a substantial gift.

Country Music

Cash and W. Jackson Top Swedish Ballots

STOCKHOLM — Johnny Cash and Wanda Jackson have won the male and female vocalist segments of the country music poll organized by the Kountry Korral, national magazine.

Chet Atkins was voted top instrumentalist, and the Osborne Brothers were named the leading bluegrass group.

The highest place achieved by a country country artist was second in the male vocalist poll, where Joseph Lundberg placed.

The results included:
Male Singer: 1—Johnny Cash; 2—Joseph Lundberg; 3—Jim Reeves; 4—Merle Haggard; 5—Charley Pride.

Female Singer: 1—Wanda Jackson; 2—Lynn Anderson; 3—Loretta Lynn; 4—Dolly Parton; 5—Connie Smith.

Instrumentalist: 1—Chet Atkins; 2—Lloyd Green; 3—Jerry Lee Lewis; 4—Jerry Reed; 5—Don Rich.

Bluegrass: 1—Osborne Brothers; 2—Bill Monroe; 3—Flatt & Scruggs; 4—Jim and Jesse; 5—The Kentucky Headhunters.

Song: 1—Me and Bobby McGee; 2—Kris Kristofferson and Fred Foster; 3—Sunday Morning Coming Down; Kris Kristofferson; 4—Oke From Muskogee, Merle Haggard; 5—Help Me Make It Through the Night, Kris Kristofferson; 6—Rose Garden, Joe South.

Album: 1—Tennessee Five, Tennessee Five (G Production); 2—Kris Kristofferson (Monument); 3—Another Man, Garth Hogstrom (G Production); 4—Oke From Muskogee, Merle Haggard; 5—Bobby, Buck Owens (Capitol).

National Band: 1—Tennessee Five; 2—Rankama; 3—Red Jen-

kins, 4—Tennessee Travelers, 5—Rank Strangers.

Composer: 1—Kris Kristofferson; 2—Tom T. Hall; 3—Harold Howard; 4—Hank Williams; 5—Merle Haggard.

New Lone State Country Show

DRIPPING SPRINGS, Texas — A three-day history of country music will be held here this May on a 7,000-acre ranch, featuring some of the biggest names in country music.

This is billed as the first annual show, and artists listed for appearance include Waylon Jennings, Tom T. Hall, Merle Haggard, Roger Miller, Kris Kristofferson, Hank Snow, Bill Monroe, Lynn Buck Owens and Jimmy Martin. Masters of ceremonies will be Tex Ritter and Roy Acuff, both mainstays of the Country Music Hall of Fame, and T. Tommy Cutler.

The format and theme of the show is a history of country music from the earliest period to the modern sound. Historical commentary will be done by Ritter and Acuff.

The site is a natural amphitheater, accommodating 60,000 with camping facilities nearby. Sponsors are confident the reunion will become a 'Newport of country music.'

Producers of the show are Donald R. Snyder, Michael McFarland and Edward Allen.

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2	"THEY'RE BEEN MORN' SUN THAN THERE"—Bonnie Lou (Wayco)	
	"YOU'RE THE OTHER HALF"—Dottie West (RCA)	
3	"MORE"—Gene Tyndall (Twilight)	
	"A STEP IN THE RIGHT DIRECTION"—Eric Saxon (Chalice)	
4	"ANY OTHER DAY OF LIVING"—Don Boone (Clap Records)	
	"YOU SURE DO WASH A LOT"—Tommy (Oak Ridge)	
5	"TRY IT AGAIN"—Jackie Wilson (Brunswick)	
	"DO YOU DARE"—Don Boone (Clap Records)	
6	"YOU NEED ME"—O. C. Smith (Soul West)	
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Equipment Firms Attend DEMI '72; Total Rises

By NIGEL HUNTER and ROB PARTRIDGE

CANNES—Provisional statistics indicated that for the sixth year running MIDEM was bigger than ever. From 327 participants in 1967, the 1972 total reached 621, and the number of individuals attending has risen from less than 1,000 in 1967 to 4,500 this year.

There were more than 150 British companies listed in the official catalog—a record turned by John Nathan, Bernard Chevry U.S. representative, reported a 25 percent increase in American participants with more than 70 companies—30 with booths—in attendance.

The character of the participating countries is changing with the years. Initially an exclusive music publishing and record event, MIDEM now reflects the broadening pattern and emphasis of the music industry with increased participation in recording, and other enterprises concerned with the technical and equipment aspects of the business.

MIDEM chief, Bernard Chevry, underlined this innovation in a statement to Billboard: "Over the past 5 years, MIDEM has proved to be a uniquely advantageous market for the record and music publishing business. It was a logical extension that companies wishing to do business on the equipment side should go to MIDEM in 1972."

It is becoming increasingly apparent that the record producer and the recording companies must work more closely together with the manufacturers of electronic equipment as we move into the age of quadraphonic sound.

Notably, the American and the Japanese have given the lead in this area, but I feel the evidence of the British companies' event is an indication that European interest is not far behind in this new technological age.

The Japanese Sansu company has been holding quadrophonic demonstrations at the Haimison, adjacent to the Palais de Festivals. Sansu is endeavoring to get its 4-channel matrix system adopted

as standard for the recording industry.

Although the demand for office equipment seems as great as ever, an appreciable number of music businessmen are here this year without a stand in the Palais. They toured the offices of other associates of potential associates instead, conducting discussions there or in their hotels.

Early in the week the general atmosphere seemed quieter than in previous years. The opening Gala reception at the Casino was also not up to the standard of previous occasions.

The '600 dancers and musicians from Rio' promised last year to recreate that city's carnival turned out to be a 10-man group called Los Batukas and singer Cato, none of whom have been back to Brazil for considerable years, thus, judging by their repertoire.

The Kinney group was combining MIDEM with two major company conferences so companies from France, Germany and Britain were holding co-ordination meeting in Cannes on Friday, to be followed on Saturday with an international conference between the European and U.S. companies.

News From MIDEM '72

Tracey Sterne, manager of None-such, the Elektra-owned classical label, arrived to discuss the final lunch plans for the label in Britain with Nat Joseph, managing director of Transatlantic. The label and Transatlantic signed a three-year licensing deal for the U.S. signed last November.

Dart & Plexium, two British independent labels, were both looking for worldwide licensing deals at MIDEM. Dart, formed by Clive Stanhope and Tim Satchell, is concentrating on the singles market, and seeking one-off deals. Plexium, with its successful Nonstop Top 20 album series is looking for one off licensing deals for the rest of the whole label," commented Gordon Lotting, the managing director. Tim Campbell and Cattrin's catalog of 20 songs by the Harmaline, including the group's last single hit "Cousin Norman" the "Songs" album, and forthcoming single "Radar" were available for worldwide appreciation.

A recent deal concluded by U.S. executive Moe Rothman with Charlie Chaplin has sparked off renewed interest in the music copyrights and Bourne Music's Len Taylor had an entire wall of his MIDEM office devoted to developing "Radar." He will be seeking new cover



EUROPEAN SINGER Demis Roussos shows his first U.S. Album, "On the Greek Side of My Mind," to disk jockey, Bill Wilson of WNBC, New York. Roussos, re-elected in the U.S. by MGM is on a promotion tour of the U.S. in vowing the album.

Anderson's 'Rose Garden' Top Norwegian Record

OSLO—Lynn Anderson's "Rose Garden" on CBS was 1971 Record of the Year in Norway, according to a survey compiled over the 12 months by the newspaper Verdens Gang, which produces Norway's official top chart.

The "Rose Garden" victory confirms that Norway is an excep-

tions to his return to London. The first Chaplin film being re-released internationally is *Smile*. Mitch Murray and his Major Caledon of Intune concluded an early MIDEM deal with Brian Chater of Summer Music, for Canadian representatives of the Intune catalog for two years mostly on an individual song basis.

Film artist David Hemsley, formed a publishing management and disk production company, Marys Music. Jane Hemsley, his managing director here at MIDEM to set up initial links. She opened negotiations for a German affiliation and was hopeful of a U.S. deal before the end of the week. Marys Music is also connected with an associate videocassette company Wigmore Records, run by Arthur Britten. Marys will be active in the film world by publishing soundtrack scores.

Professional manager is Dale Newton, formerly with RCA, and Marys Ivanovic will be personal assistant to Miss Mickie, following a spell in France working with publishing and recording.

A new British label, Creole, has been launched at MIDEM by di-

(Continued on page 45)

GRAMMY Conference Returns to London

LONDON—The Gramophone Record Retailers Committee conference returned to London this year—the first time it has been held in the capital for several years. It was the first time since 1967 that he aimed exclusively at record and tape dealers.

Since the GRRC amalgamated with the Music Trades Association, the two bodies have been a joint conference, but the feeling over recent years has been that a return to the previous system of a London conference for record retailers is called for.

The GRRC met, organized with the co-operation of RTR Music Week, will take place on March

1-2 under the title, "Progress and Profit For The Record Retailer."

Purposes of the conference is to explore future prospects and directions for the record and tape industry and how new developments can be beneficial to dealers.

Speakers who have so far accepted invitations are: John Gail Shaw (head of BBC TV music programming), George Martin (chairman of the EMI Music Company), Paul McCartney (musical director of The Six Wives of Henry VIII), director of the Early Music Centre, ENI and Argo recording artists, Colin Hall (director Pye Records), and Roy Maltman (EMI factory manager).

An innovation at GRRC conference will be an invitation to manufacturers to install manned displays of new products which will also provide an opportunity for private discussion.

tionally receptive market for U.S. country product, with visiting artists in the idiom enjoying considerable success in concert and on record.

Runner-up in the 1971 all-year hit parade was "Chirpy Chirpy Cheer" by RCA group Middle of the Road. The two records held the No. 1 position for 14 and 12 weeks respectively, drawing close to the long-running tenancies of the past such as "Tom Dooley" and "Pettie Fleur." The record in third place for 1971 was George Harrison's "My Sweet Lord" on Apple.

Winner of the LP section was "Pendulum" by Lynsey Faye and Clearwater Revival, with "Pearl" by Janis Joplin on CBS second, and MCA's "Jesus Christ Superstar" third. Fourth was the "I'll Preyem" memorial album "Du Ska Fa En Dag Imara" on Fontana.

Aussie Rock Agencies Merge

SYDNEY, Australia—Australian booking and management agencies, Sydney Rock and Australian Entertainment Exchange have merged. Michael Gudinski, a partner in Consolidated Rock has been appointed to the board of directors of Australian Entertainment Exchange and will continue to operate Consolidated as a management organization.

The two agencies handle such Australian acts as Company Caine, Masters Apprentices, Prana, Aztec, Max Merritt and the Meteors and Doug Parkinson.

Harris Active In Films, Disks

LONDON—Since his return from Las Vegas where he was working on touring for the new Paul Anka album, musical director, arranger and producer Johnny Harris has been involved with him for Richard Harris, Shirley Bassey, Petula Clark, Sacha Distel and other vocalists. Harris is also working on Warner Bros. film *Night in the Wilderness*, and the 20th Century Fox film "Bloomfield."

Harris arranged and produced the music for both films, and also wrote much of the music. In "Bloomfield" which is sung by the Bloomfields and Heidi Hardt, and yet he also wrote the music of six of the songs on the Richard Harris album, *My Boy*.

On the Petula Clark album "Petula 71" Johnny Harris wrote five of the songs with John Bromberg and the same is written period three of the Distel's discs. Harris is now setting dates to record a follow-up album for Warner to his own "Movements" LP.

Col Canada Sets Concert Promotion Co

TORONTO—In another bid to strengthen its involvement with the Canadian music industry, Columbi Records this week announced it would form a new concert promotion company with entrepreneur, Martin Onofri.

Initially the company will concentrate on concert promotion in Ontario and Quebec, but there are also plans for greater activity in other areas, which could include artist management.

Forbidding comments from Martin Onofri include the Mood Blues, Chuck Mangione, Jethro Tull, Three Dog Night and Creedence.

The new company's name will be announced shortly, and Onofri will move into larger premises.

Columbia recently completed the recording of a new album with plant with master cutting facility. It was also widely rumored that Onofri was talking to at least one Toronto studio owner.

Japan Disks, Tape Sales Production Up

TOKYO—The Japanese Record Association reports that 19,600,000 records were produced in October in Japan, with a sale figure of \$22,102,500.

There was a 9 percent increase in production and a 21 percent increase in money over the previous month.

A total of 1,196,420 cassettes were produced during the month, bringing in \$7,499,696, a subtotal totalled \$33,621, for \$1,820,885 and 117,466 open reel tapes were produced for \$48,474.

International Executive Turntable

Peter Knight Jr. has been appointed U.S. representative in the newly founded International Phonogram Management, Inc. He will be based in London and will be responsible for seeking out and representing the various talents of the industry in visiting Japan.

Rock Theater For Melbourne

MELBOURNE, Australia—A Melbourne suburban theater, the Regent, has been converted into a rock theater, the city's first.

It was converted at a cost of \$40,000 and incorporates a \$22,000 light show, Stargate Corridor. Promoters Joe Nonterossi and Bert Deiring will book overseas acts for the theater.

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European Rock Assn Holds Inaugural Meet

PARIS—Ian Miles, managing director of Record Merchandisers—UK, was elected as the first chairman of the European Rock Merchandisers Association (ERMA) following an inaugural meeting here.

Miles will be joined on the executive committee by Hans Kron-

will, head of Grammocheck, Sweden and Jan Asman, managing director of NV Grammeviser, Holland.

The meeting was initiated by George Bosc, who is responsible for all Phonogram's participation in racking on an international basis. It was attended by 22 delegates, including the heads of 11 industry-owned rock companies in Europe.

Purpose of the meeting was to discuss areas of activity in which inter-company collaboration might prove useful.

"With all rock companies together accounting for about 65-70 million dollars worth of sales each year, there are obvious benefits to be achieved from inter-company co-operation. I'm thinking particularly of joint promotions on certain records and putting out considerable buying power to advantage in such matters as shrink-wrapping."

Following the Paris discussions, there will be a further meeting in London in February when ERMA's terms of reference will be ratified. If it is felt that the association is a workable proposition, consideration will be given to the appointment of a secretary.

Pub Assn in Content Problem

TORONTO—The Canadian Music Publishers' Association are offering their catalogue to U.S. producers and artists in a special promotion.

Pointing out that Canadian radio stations now must play 30 percent domestic content, the association says Canadian songs recorded by Americans qualify as Canadian content.

"Key border stations such as CKLW must play 30 percent Canadian content providing an opportunity for many artists, both Canadian and American, to get an extra boost into the international charts," claims letter, signed by the association's chairman, B.A. Appleton.

News From MIDEW '72

Continued from page 64

rector Bruce White and Tony Cousins. The labels material is available for the world and include the songs of Bruce Ruffin who last year had a hit single with "Rain." Ruffin's material is available through Creole's publishing outlet and the company has publishing rights to eight songs on Ruffin's latest album released in Britain on Trojan.

Hush Music, the publishing arm of the operations of Shel Talmy and Hugh Murphy, is to be represented exclusively in the U.K. by Chrysalis Music involving a deal negotiated here by Talmy and Murphy with Chrysalis' Roy Grace. Included in the agreement are the compositions of U.S. songwriter/producer Laurie Styvor, whose albums "Split Mix" containing all her own songs and produced by Murphy, will be released in the U.K. and Europe when label negotiations have been concluded.

Island Music's top label Blue Mountain announced its first international release at MIDEW with

four singles scheduled for issue during this month and February in the major European countries as well as Africa, the Far East and Australia. Product from Phil Wainman's Maple Anne Enterprise will be released in Europe by Blue Mountain with a label credit. Blue Mountain's international distribution has been negotiated on an individual territory basis.

Former Feldman Music chief Ben Nisbet promoted the first product on his newly formed Sovereign label to the strong contingent of international representatives and associates of EMI with whom Nisbet has completed a distribution deal. The acts involved are Flash, Canadian folk duo Morin & Wilson, and Earl Gordon. Nisbet was accompanied by his U.S. attorney David Brain, during his discussions concerning Sovereign and its publishing associat, Big Ben Music.

Peter H. Hucht Jr., in Cannes in his new capacity as London & international representative of Phonogram International. He took up the post on Jan. 1 after leaving Polydor, and reports direct to the Phonogram headquarters in Barm.



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JANUARY 29, 1972, BILLBOARD

Canada Executive Turntable

Columbia has announced several changes in its marketing personnel. Bert Dunsell, branch manager of the Vancouver office, has been appointed director of distributor sales. He will be headquartered in Toronto and will supervise all Columbia distribution. Bill Eaton, former director of sales and merchandising, moves over to director of marketing services. He will be responsible for the creation and development of overall merchandising and advertising support plans. He will also look after packaging.

Charlie Camilleri, Ontario promotion manager, now becomes national promotion manager. Camilleri has been with the company for 15 years. Dunsell's Vancouver job has been filled by Bill Bouvette, formerly with London and records. Mike Watson, former manager of Toronto group Buckstone Hardware, has been named Ontario promotion representative.

Lee Armstrong, product manager of MCA Canada, has been appointed director of international for MCA in the U.S. J.K. Maitland, president of MCA, said that Armstrong would be located in Los Angeles.

Armstrong has been with MCA Canada for the past six years.

Capitol of Canada, Toronto, has restructured its wholesale marketing division, meaning changes in responsibilities for national promotion director, Bill Dunsell, and Ontario sales manager, Bob Rowe. Bannan will now concentrate solely on artist relations and promotion, while Rowe will function as national field sales manager. Ottawa's Compass Entertainment has hired Ernie Smith for its concert division. Smith was formerly with Triangle Productions.

Guess Who Cut New LP

WINNIPEG—RCA's Guess Who were in rehearsal this week in preparation for the recording of the group's next album. The sessions will take place early in February at RCA's West Coast studios in Los Angeles. Most earlier studio dates with the Guess Who and producer Jack Richardson were in Chicago.

Manager Don Hunter revealed that the new album, to be launched in late February, will be called "Rage."

The Guess Who are also planning a charity concert here on March 6, with the proceeds to be split between the Multiple Sclerosis Society and the fund to build a new Indian and Metis friendship centre.

Greek Singer on U.S. Promo Tour

NEW YORK—Greek singer, Dennis Roussos is currently on a promotion tour of the U.S. mainly visiting radio stations in connection with his album, On the Greek Side of My Mind, released here by MGM.

During his U.S. stay, from Jan. 17-29, Roussos will visit New York, Philadelphia, Washington, Cleveland, Chicago, New Orleans, Houston, Seattle and Los Angeles.

MGM has pulled a single, "We Shall Dance," from the album. The title has been a major hit for Roussos, who sings in English and is based in France, throughout Europe. Roussos is a former member of the Aphrodite's Children group.

Canadian Association In Tape Piracy Raid

TORONTO—The Canadian Recording Manufacturers' Association is continuing its "get tough" policy against tape pirates.

Last week the CRMA, in co-operation with the Montreal Police Department, seized more than 5,000 illegal 8-track cartridges.

The CRMA had several meetings this week with representatives of the Ontario Provincial Police, and the Metropolitan Toronto Police. Further crackdowns are expected.

The Association's policy is to advise offending dealers of the illegal source of its stock, and if

pirate purchases do not cease, legal action is taken.

The CRMA now estimates that pirate tapes sales represent some 35 percent of the Canadian tape business.

Song Contest Draws 3,000

TORONTO—The Canadian Broadcasting Corporation has begun its annual Song Market contest, designed to stimulate interest in the works of Canadian composers.

Song Market was instituted by the CBC in 1967 as a centennial project, and has taken place on an annual basis since.

This year more than 3,000 entries have been received for the \$1,350 grand prize.

The 1972 judges are composer Gene MacLellan, TV host Elwood Glover, Doug Parker, singer Vandana King and RCA's Jack Feeney.

The final will be broadcast on March 3.



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Billboard Album Reviews

recent releases (see p. 10)



POP
READ—
I Want You
Baby D (K3 75015)
The previous rounds of this quartet has been delivered to the top of the pop charts, and LPs as well as the new single chart David Gates lead by himself produced an album with James Brown, Mike Bullitt and Larry Knechtel performing. The most recent, here, features Gates and the Little Club. Other tracks: "Everything I Can" and "Dream On." **B+**



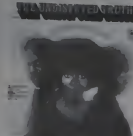
POP
CONGREGATION
The Mark II (K3 75015)
With vocal appeal and country, the new album from the Mark II features their new "Philly Sound" and "You Feel It Too" and the Mark II's classic "Jambalaya" and "The Sound of the South." The new album is a collection of soul, funk, and country. **B+**



POP
MAINTRED MANN'S EARTH RANG
Mantred Mann (K3 75015)
Mantred Mann has been a permanent fixture on the pop charts since 1962 and the new LP is another most of his best work. The album features Mantred Mann's classic "Mantred Mann's Earth Rang" and "Mantred Mann's Earth Rang" and "Mantred Mann's Earth Rang." **B+**



POP
CRAZY HORSE—
Crazy Horse (K3 75015)
The new LP from Crazy Horse is a collection of hard rock and heavy metal. The album features Crazy Horse's classic "Crazy Horse" and "Crazy Horse" and "Crazy Horse." **B+**



POP
UNDISPUTED TRUTH—
Face (K3 75015)
The new LP from Face is a collection of soul, funk, and country. The album features Face's classic "Undisputed Truth" and "Undisputed Truth" and "Undisputed Truth." **B+**



POP
CONGREGATION
The Mark II (K3 75015)
With vocal appeal and country, the new album from the Mark II features their new "Philly Sound" and "You Feel It Too" and the Mark II's classic "Jambalaya" and "The Sound of the South." The new album is a collection of soul, funk, and country. **B+**



POP
GENTA RAYAN—
Genta Rayan (K3 75015)
The new LP from Genta Rayan is a collection of soul, funk, and country. The album features Genta Rayan's classic "Genta Rayan" and "Genta Rayan" and "Genta Rayan." **B+**



POP
BUCK OWENS & BUDDY ALLEN—
Buck Owens & Buddy Allen (K3 75015)
The new LP from Buck Owens & Buddy Allen is a collection of country music. The album features Buck Owens & Buddy Allen's classic "Buck Owens & Buddy Allen" and "Buck Owens & Buddy Allen" and "Buck Owens & Buddy Allen." **B+**



POP
JOHNNY MATHIS—
Johnny Mathis (K3 75015)
The new LP from Johnny Mathis is a collection of soul, funk, and country. The album features Johnny Mathis's classic "Johnny Mathis" and "Johnny Mathis" and "Johnny Mathis." **B+**



POP
RAY STEVENS—
Ray Stevens (K3 75015)
The new LP from Ray Stevens is a collection of soul, funk, and country. The album features Ray Stevens's classic "Ray Stevens" and "Ray Stevens" and "Ray Stevens." **B+**



POP
AL MARTINO—
Al Martino (K3 75015)
The new LP from Al Martino is a collection of soul, funk, and country. The album features Al Martino's classic "Al Martino" and "Al Martino" and "Al Martino." **B+**



POP
GEORGE JONES—
George Jones (K3 75015)
The new LP from George Jones is a collection of country music. The album features George Jones's classic "George Jones" and "George Jones" and "George Jones." **B+**



POP
TOMMY JAMES—
Tommy James (K3 75015)
The new LP from Tommy James is a collection of soul, funk, and country. The album features Tommy James's classic "Tommy James" and "Tommy James" and "Tommy James." **B+**



POP
RAY CONNIFF and the Singers—
Ray Conniff and the Singers (K3 75015)
The new LP from Ray Conniff and the Singers is a collection of soul, funk, and country. The album features Ray Conniff and the Singers's classic "Ray Conniff and the Singers" and "Ray Conniff and the Singers" and "Ray Conniff and the Singers." **B+**



POP
ROGER MILLER—
Roger Miller (K3 75015)
The new LP from Roger Miller is a collection of soul, funk, and country. The album features Roger Miller's classic "Roger Miller" and "Roger Miller" and "Roger Miller." **B+**



POP
SUSAN RAYE—
Susan Raye (K3 75015)
The new LP from Susan Raye is a collection of soul, funk, and country. The album features Susan Raye's classic "Susan Raye" and "Susan Raye" and "Susan Raye." **B+**



POP
REDBONE—
Redbone (K3 75015)
The new LP from Redbone is a collection of soul, funk, and country. The album features Redbone's classic "Redbone" and "Redbone" and "Redbone." **B+**



POP
CASS ELLIOT—
Cass Elliot (K3 75015)
The new LP from Cass Elliot is a collection of soul, funk, and country. The album features Cass Elliot's classic "Cass Elliot" and "Cass Elliot" and "Cass Elliot." **B+**



POP
MIKE SETTLE—
Mike Settle (K3 75015)
The new LP from Mike Settle is a collection of soul, funk, and country. The album features Mike Settle's classic "Mike Settle" and "Mike Settle" and "Mike Settle." **B+**



POP
NATE STUCKEY—
Nate Stuckey (K3 75015)
The new LP from Nate Stuckey is a collection of soul, funk, and country. The album features Nate Stuckey's classic "Nate Stuckey" and "Nate Stuckey" and "Nate Stuckey." **B+**

HIT LIST

ARGENTINA

(Country Escucha & La Fama)

LP

- This
Week
1. MÚSICA EN LIBERTAD VOL. 1—Various (M. Hall)
 2. VUELVO AL TENOR—J. Vázquez (RCA)
 3. VUELVO AL TENOR—J. Vázquez (RCA)
 4. VUELVO AL TENOR—J. Vázquez (RCA)
 5. VUELVO AL TENOR—J. Vázquez (RCA)
 6. VUELVO AL TENOR—J. Vázquez (RCA)
 7. VUELVO AL TENOR—J. Vázquez (RCA)
 8. VUELVO AL TENOR—J. Vázquez (RCA)
 9. VUELVO AL TENOR—J. Vázquez (RCA)
 10. VUELVO AL TENOR—J. Vázquez (RCA)

AUSTRIA

SINGLES

This
Week

1. DA HOFA—Wolfgang Ambros
2. IMAGINE—John Lennon Plastic
3. MAMMY BLUE—Pop Tops
4. ANERILLO—Tony Christie (MCA)
5. WE ARE GOIN' DOWN JORDAN—L. Humphries Jensen (Decca)
6. MAMMY BLUE—Pop Tops
7. MAMMY BLUE—Pop Tops
8. MAMMY BLUE—Pop Tops
9. MAMMY BLUE—Pop Tops
10. MAMMY BLUE—Pop Tops

BEAUTY

LP

- This
Week
1. ARIK BRAUER—Arik Brauer
 2. STUNNED DER STARS—Various
 3. STUNNED DER STARS—Various
 4. STUNNED DER STARS—Various
 5. STUNNED DER STARS—Various
 6. STUNNED DER STARS—Various
 7. STUNNED DER STARS—Various
 8. STUNNED DER STARS—Various
 9. STUNNED DER STARS—Various
 10. STUNNED DER STARS—Various

BELGIUM (French)

(Country Télévision)

LP

- This
Week
1. POPPY'S—Poppy (Barclay)
 2. JULIEN CLERC—Julien Clerc
 3. LE ZEPPELIN—Led
 4. BONJOUR MIREILLE—Mireille Mathieu (Barclay)
 5. FIREBALL—Deep Purple
 6. A SPACE IN TIME—Ten
 7. A SPACE IN TIME—Ten
 8. A SPACE IN TIME—Ten
 9. A SPACE IN TIME—Ten
 10. A SPACE IN TIME—Ten

BRAZIL

(Country Televisão)

LP

- This
Week
1. JULIEN CLERC—Julien Clerc
 2. POPPY'S—Poppy (Barclay)
 3. LE ZEPPELIN—Led
 4. BONJOUR MIREILLE—Mireille Mathieu (Barclay)
 5. FIREBALL—Deep Purple
 6. A SPACE IN TIME—Ten
 7. A SPACE IN TIME—Ten
 8. A SPACE IN TIME—Ten
 9. A SPACE IN TIME—Ten
 10. A SPACE IN TIME—Ten

BRITAIN

(Country Record & Tape Retailer)

LP

- This
Week
1. I'D LIKE TO TEACH THE WORLD TO SING—Seals (Polygram)
 2. MOTHER OF MINE—Neil
 3. HORSE WITH NO NAME—Over
 4. BRAND NEW KEY—Melanie
 5. DARTS WHISPERING I LOVE YOU—Congregation
 6. I CAN'T BELIEVE—Elvis Presley
 7. BELIEVING—Elvis Presley
 8. BELIEVING—Elvis Presley
 9. BELIEVING—Elvis Presley
 10. BELIEVING—Elvis Presley

FRANCE

(Country Centre d'Information et de Documentation Du Disc)

LP

- This
Week
1. LE REIRE DU SERGENT—Michel
 2. L'AMOUR DU FAIT PASSER LE
 3. ACROPHOLIS ADIEU—Mireille
 4. VIERA AVEC ROUGE—Françoise
 5. VIERA AVEC ROUGE—Françoise
 6. VIERA AVEC ROUGE—Françoise
 7. VIERA AVEC ROUGE—Françoise
 8. VIERA AVEC ROUGE—Françoise
 9. VIERA AVEC ROUGE—Françoise
 10. VIERA AVEC ROUGE—Françoise

GERMANY

(Country Televisão)

LP

- This
Week
1. JULIEN CLERC—Julien Clerc
 2. POPPY'S—Poppy (Barclay)
 3. LE ZEPPELIN—Led
 4. BONJOUR MIREILLE—Mireille Mathieu (Barclay)
 5. FIREBALL—Deep Purple
 6. A SPACE IN TIME—Ten
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 8. A SPACE IN TIME—Ten
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 10. A SPACE IN TIME—Ten

ITALY

(Country Discaitalia Internazionale)

LP

- This
Week
1. NON AL DENARO, NON
 2. CIELO—Fabrizio De André
 3. MINA—Mina (PDU)
 4. EXHIBITION—Emerson
 5. IMAGINE—John Lennon
 6. LE ZEPPELIN—Led
 7. SANITÀ—Sanità (CBS)
 8. LUCIO BATTISTI, Vol. 4—
 9. LUCIO BATTISTI, Vol. 4—
 10. LUCIO BATTISTI, Vol. 4—

JAPAN

(Country Music Labo, Inc.)

LP

- This
Week
1. AKUMA GA NIKU—Takao
 2. ASHURU MITSU WA HITORI—
 3. AMI—Ami
 4. MIDOSUO—Yao Hui
 5. MIDOSUO—Yao Hui
 6. MIDOSUO—Yao Hui
 7. MIDOSUO—Yao Hui
 8. MIDOSUO—Yao Hui
 9. MIDOSUO—Yao Hui
 10. MIDOSUO—Yao Hui

NETHERLANDS

(Country Televisão)

LP

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1. JULIEN CLERC—Julien Clerc
 2. POPPY'S—Poppy (Barclay)
 3. LE ZEPPELIN—Led
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 5. FIREBALL—Deep Purple
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NETHERLANDS

(Country Televisão)

LP

- This
Week
1. JULIEN CLERC—Julien Clerc
 - 2.

Strawberry records

*more just
a rocker*
is a New Record Label



Strawberry Records Initial Releases include product by

 Humble Pie	 Small Faces
 Rod Stewart	 Fleetwood Mac
 Little Witch	 Invitations

The Strawberry Record Label is Manufactured and Distributed in Canada by Capitol Records (Canada) Ltd.

Strawberry Records—a subsidiary of Love Productions Ltd.



POP SINGLES CHART

NUMBER OF
SINGLES RELEASED
THIS WEEK
72

LAST WEEK
87

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SINGLES CHART

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

SLY & THE FAMILY STONE—RUNNIN' AWAY (2:56)

(Prod. Sly Stone) (Writers: Stewart) (Shane Flower, BMI) Follows up "Family Affair," the rhythm cut from the current LP. Offers much of the style and sales potency of the recent hit. **Tip:** No info available. **Epic 9-10829 (C85)**

*PAUL SIMON—MOTHER AND CHILD REUNION (3:05)

(Prod. Roy Hale-Paul Simon) (Writers: Simon) (Cherish Corp. BMI) Simon cut this infectious rhythm ballad with strong lyric line in Jamaica and it has the sound of a top 10 winner for top 40 and MOB. **Tip:** No info available. **Columbia 4-63437**

*B.J. THOMAS—ROCK AND ROLL MANIAV (3:59)

(Prod. Steve Tyrell & Al Gorgon) (Writers: Lull-Wall) (Summershill Songs/Screen Songs/Columbia, BMI) The Barry Mann-Cordell ballad material is given a dramatic reading by Thomas that has it to prove his biggest talent since "Raindrops." **Tip:** "Are We Loving You (3:52) (Sweet City, BMI) Scepter 12244

SANTANA—NO ONE TO DEPEND ON (3:42)

(Prod. Santana) (Writers: Caraballo-Escobedo) (Puffa, BMI) Celled from their LP, Santana goes up with strong driving rhythm number, a surefire winner to follow "Everybody's Everything." **Tip:** "Lasso" (Puffa, BMI) MCA-14532

LOU RAWLS—HIS SONG SHALL BE SUNG (3:45)

(Prod. Michael Lloyd) (Writers: Hanson-Bell) (Rearward-Bell Unlimited, BMI) with all the blockbuster sales potential of his "A Natural Man," Rawls will do again with this rhythm swinger. Top arrangement by Big Power, and production work by Michael Lloyd. **Tip:** No info available. **MEM-14548**

*PAUL WILLIAMS—WAKING UP ALONE (3:35)

(Prod. Michael Jackson) (Writers: Williams) (Alma, ASCAP) Composer Williams "Just an Old Fashioned Love Song" ("We've Only Just Begun") turns performer with this ballad beauty cut from his debut LP. He could easily become the superstar of '72 as The Carole King hit. **Tip:** No info available. **ALM 1213**

TOP 60 POP SINGLES CHART

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

ROD STEWART—HANDBAGS AND GLADRAGS (3:59)

(Prod. Lou Ranney) (Writers: O'Don) (Beverly, ASCAP) This is a cut from Stewart's first LP and the ballad has it to top the recent "I Know I'm Loving You." **Tip:** "Man of Constant Sorrow" (3:32) (MCA, BMI) Mercury 73037

*BOBBY SHERMAN—TOGETHER AGAIN (2:20)

(Prod. Ward Stryker) (Writers: Weiss) (Famous, ASCAP) Back in the "Young Man in a Soldier" mode, Sherman's infectious jam could go all the way for Sherman Strong entry. **Tip:** "Picture a Little Girl" (2:10) (Shirley, BMI) Metromedia 240

TOMMY JAMES—TELL 'EM WILLIE BOY 'S A'COMIN' (2:47)

(Prod. Tommy James, Bob King & Pete Orsini) (Writers: James/King/Menden) (BMI) From the new album, James has a strong rhythm ballad here. Cut in Nashville this one will fail top "Nothing to Ride." **Tip:** No info available. **Real Gone 718**

FIVE MAN ELECTRICAL BAND—FRIENDS & FAMILY (3:40)

(Prod. Brian Smith) (Writers: Emerald) (4 Star, BMI) Group follows "Absolutely Right" with a potent gospel type rhythm item loaded with top 40 appeal. **Tip:** No info available. **Lead 2224 (MGH)**

*HILSIDE SINGERS—WE'RE TOGETHER (2:18)

(Prod. Al Burt) (Writers: Wadsworth-Carr-Rosen-Hart) (K & W, ASCAP) The smooth blended group broke through top 50 with "I'd Like to Teach the World to Sings" and now with smooth Coca-Cola hit handbags with this new material. **Tip:** "By Your Side" (3:09) (Valentino-New Calculus, ASCAP) Metromedia 241

JEAN KNIGHT—CARRY ON (2:54)

(Prod. Wendell Overton) (Writers: Tynes-Overton) (Malaco/Albino, BMI) that "Mr. Big Stuff" get swings back with more funky beat blues material. **Tip:** No info available. **MAA-3416 (Lende)**

terral that will fast surpass "You Think You're Hot Stuff" pop and soul **Tip:** No info available. **Six 0116**

COVER-NIGHTGLADE (3:23)

(Prod. Cowan & Frank Laughlin) (Writers: Dawson) (Saba in the Sun, BMI) "I'm Not in a Soldier" pop moves to the last level, headed by MCA, with a driving piece of Jim Dawson material that will prove another heavy hitter. **Tip:** "Jailhouse Rock" (2:08) (Presty, BMI) Live/Seaville 302 (MGH)

JACKIE WILSON—YOU GOT ME WALKING (2:42)

(Prod. Carl Davis & Johnny Moore) (Writers: Record) (Lulu/Bree, BMI) Wilson's follow-up to "Love Is Funny That Way" is more driving rhythm material, penned by Eugene Record and loaded with pop and soul sales potency. **Tip:** No info available. **Brunswick 55447**

EDDIE FLOYD—YUM YUM YUM (I WANT SOME) (2:49)

(Prod. Steve Cropper & Eddie Floyd) (Writers: Floyd/Cropper) (Eazy Memphis, BMI) It's been a while between records for Floyd, but this wild blues swinger will bring him back, pop and soul, with heavy sales impact. **Tip:** "I'm a Little Bit of a Fool" (3:00) (Mercury, BMI) Mercury 73039

JOHN STEWART—LIGHT COME SHINE (3:08)

(Prod. Michael Stewart) (Writers: Stewart) (Jawson, BMI) This original folk ballad is by far one of Stewart's most commercial entries for top 40 and it should bring him to the Hot 100 with impact. **Tip:** "Little Red and a Stone to Roll" (2:38) (Jawson, BMI) Warner Bros. 7352

IAN MATTHEWS—DA DOO RON RON (WHEN HE WALKED ME HOME) (2:15)

(Prod. Ian Matthews) (Writers: Sparrow-Bern-Greenwich) (Mather-Bartha/Tide, BMI) The Crystal top 10 winner from 1963 is updated a cappella style here and it could easily grace a left field giant pop workout. **Tip:** "You are of Uncommon sense activity" (3:00) (Warner Bros. ASCAP) Varigite 102 (Mercury)

AMERICA—A Horse With No Name (4:10) (Prod. Ian Semmelli) (Writers: Burnett) (WMS, ASCAP) A smooth hit in Britain, this smooth reaching swinger could prove a smash hit and out smash here as well as top 40 and FM. **Tip:** "Mama Bear" (3:55)

JERRY GARCIA—DANCE (3:09) (Prod. Bob & Betty with Arnold and Bill Krout) (Writers: Garcia/Krout/Krout/Krout) (K & W, ASCAP) The Grateful Dead leader comes on strong with this rhythm item, his first solo and it's from his new debut album. **Warner Bros. 7351**

*SISQIO FRANCHI—H (2:58) (Prod. Mike Bernier) (Writers: Gates) (Screen Gems/Columbia, BMI) Franchi offers a superb MOB treatment of David Gates' ballad. From a forthcoming LP of "Today" material, Franchi's cut top vocal form with strong support from the Mike Bernier production with Metromedia 238

*JIMMIE RODGERS—FREPPY'S FOLK (2:37) (Prod. Glenn Sutton) (Writers: Rodgers) (Jimmie Rodgers, ASCAP) Rodgers returns to recording in this move to Epic and offers much potential for MOB, top 40 and country play. **Tip:** "Theater Song" (3:08) (Epic, BMI) Epic 10828 (C85)

P.J.—V.I.C. (Thunder Loving Car) (2:31) (Prod. Pam Sawyer & Gloria Jones) (Writers: Jones-Sawyer-Jennings) (Johari, BMI) Infectious swinger could break the performer-composer through the first time out. **Swing top 40 potential.** **Yania 54513 (Metromedia)**

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

BUCK OWENS AND THE BUCKAROOZ—I'LL STILL BE WAITING FOR YOU (2:24)

(Writer: Owens) (Blue Book, BMI) Change of pace for Owens in this powerful original ballad performance that has it to put him right at the top of his front of all time. **Tip:** "Full Time Gypsy" (3:07) (Blue Book, BMI) Capitol 3242

FREDDY WALKER—BALLAD OF A HILIBILLY (2:58)

(Prod. Billy Sherrill) (Writers: Pumphrey-Sherrill) (Green Grass, BMI) The Cull Sherrill-Billy Sherrill rhythm ballad material is delivered in top form in this available. **Columbia 4-63552**

STAN HITCHCOCK—WE LIVE A LOVE SONG (3:17)

(Prod. Don Lewis & Buck Cantor) (Writers: Lewis-Cantor) (Lass, ASCAP) Hitchcock's second entry on the Buck Cantor label is a strong ballad and has it to bring him through the country chart once again with sales impact. **Tip:** No info available. **Columbia 729**

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

ROY ROGERS—There's One Good Old Boy (2:32) (4 Star, BMI) Capital 234

DAVID HOWARD—Sherry's Love (2:12) (Acad/Bass, BMI) See 1127 (C85) (Acad)

ALICE CRICHTON—We'll Sing to the Sunshines (3:39) (Lupercal, ASCAP) Tange 0144 (MGH)

DALE WARREN—Sister Dear Christmas (2:46) (Stallion, BMI) (1976)

LORENZ KAHN—Head Me (3:40) (Acad/Bass, BMI) See 1127 (C85) (Acad)

LORENZ KAHN—Head Me (3:40) (Acad/Bass, BMI) See 1127 (C85) (Acad)

PAT DUFFY—Everybody's Reaching Out For Someone (3:09) (Jick, BMI) RCA 74-0453

MAC WHELAN—Sing Little Birdie (3:34) (Central, BMI) RCA 74-0437

KENNY ROGERS—Two Divided By Love (2:38) (Troubadour/Solider, BMI) RCA 74-0437

LENNY KATZ—The Pilgrim (3:23) (3:35) (Columbia, BMI) MCA 617-0009

GEORGE KENT—Toby & Drinking Man (2:36) (Jick, BMI) See 1127 (C85) (Acad)

WHEATLY—Sister Dear Christmas (2:46) (Stallion, BMI) (1976)

JOHN ROST—Brand New Key (3:44) (Hearst/Hound, ASCAP) Cartharted 200

GEORGE KENT—Toby & Drinking Man (2:36) (Jick, BMI) See 1127 (C85) (Acad)

WHEATLY—Sister Dear Christmas (2:46) (Stallion, BMI) (1976)

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WHEATLY—Sister Dear Christmas (2:46) (Stallion, BMI) (1976)

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

SLY & THE FAMILY STONE—RUNNIN' AWAY (Pop Pick)

LOU RAWLS—HIS SONG SHALL BE SUNG (See Pop Pick)

JEAN KNIGHT—CARRY ON (See Pop Pick)

JACKIE WILSON—YOU GOT ME WALKING (See Pop Pick)

EDDIE FLOYD—YUM YUM YUM (I WANT SOME) (See Pop Pick)

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

OTIS CATT—Here's Where the Heart Is (3:32) (Epic Memphis, BMI) MCA 2204

2. D. MILL-SWEET—Sweet Sweet Love (3:10) (Killebrew, BMI) Andrey 224 (Lende)

GEORGE CARMICHAEL—Sweet Beloved (3:11) (Green Owl Bird, BMI) ASCAP 69-001

3. C. MILL-SWEET—Sweet Sweet Love (3:10) (Killebrew, BMI) Andrey 224 (Lende)

ATZ REITER—A Kid's a Kid (2:58) (Linsider, BMI) Palace 1921

4. WHEATLY—Sister Dear Christmas (2:46) (Stallion, BMI) (1976)

BOBHOE ETELLA/HEARTY EDWARDS—For Once in My Life (3:00) (Shal) top vocal form with strong support from the Mike Bernier production with Metromedia 238

BOBHOE ETELLA/HEARTY EDWARDS—For Once in My Life (3:00) (Shal) top vocal form with strong support from the Mike Bernier production with Metromedia 238

BOBHOE ETELLA/HEARTY EDWARDS—For Once in My Life (3:00) (Shal) top vocal form with strong support from the Mike Bernier production with Metromedia 238

BOBHOE ETELLA/HEARTY EDWARDS—For Once in My Life (3:00) (Shal) top vocal form with strong support from the Mike Bernier production with Metromedia 238

SPCA MERITS CHART

Spotlights new singles deserving special attention of programmers and dealers.

MICHAEL NESMITH & THE SECONO NATIONAL BAND—Mama Recker (3:32) (Prod. Michael Nesmith) (Writers: Nesmith) (Screen Gems/Columbia, BMI) Nesmith comes up with a rascally rock item here, from his "Tearmone to Treason, Vol. 1" LP, and it's loaded with top 40 potential. **RCA 74-0429**

ROD SCAGGS—Rascal Blue (2:42) (Prod. Glen Glyn) (Writers: Scagg/O'Hara) (Blue Street, ASCAP) Driving blues material with a strong beat to top 40. **Tip:** "Scaggs back on the Hot 100 could play and sales action." **Columbia 4-63540**

DAVID DEWOLFE—Charlity Lane (2:46) (Prod. Mike & Don Scarpellino) (Writers: Richardson) (BMI) Group hit by a last year with "Chick-A-Boom." This wild revival has it to bring them back to the charts. **Seinfurther 119 (MGH)**

ROD SPEDWAGON—Simplified Lady (2:48) (Prod. Paul Lake & Billy Rose, Jr.) (Writers: R.C. Spedwagon) (Two Twenty Two, BMI) Wide swing cut from their debut LP, could build through big via top 40. **Epic 9-10827 (C85)**

*LARRY LEE—Just Another Night (3:01) (Prod. Gordon Mills) (Writers: Fregatti) (Wyn, BMI) Lee returns to the disc scene, this time on the Gordon Mills label, with a strong place of pop/country rhythm ballad material. **Strong for MOB, top 40 and country.** **MAA-3416 (Lende)**

JONATHAN KING—Inked-on-a Parlay (3:40) (Prod. Jonathan King) (Writers: James Press, BMI) The past B.J. Thomas hit gets a fresh treatment by the Britisher with much potential for the charts here. **Parlay 3029 (Lende)**

Rita Coolidge

Nice Feelin'



The first single from the second Rita Coolidge album has more of the one thing you can't get anywhere else: Rita Coolidge.

NICE FEELIN' (AM 1324)
Produced by David Anderle
On A&M Records



BUCKWHEAT makes that kinda music that
gets you onto your feet... and into your seat.

Dance. Or just listen. It's a little blues. A little country.

And a lotta good time rock n' roll.

The new Buckwheat LP is "Movin' On."

LONDON
RECORDS

PS 609



STAR PERFORMER — LP's registering greatest proportional upward progress this week



Awarded RIAA seal for sales of 1 Million dollars (Manufacturers' total RIAA seal available and optional to all manufacturers. (Seal indicated with red border)

Billboard

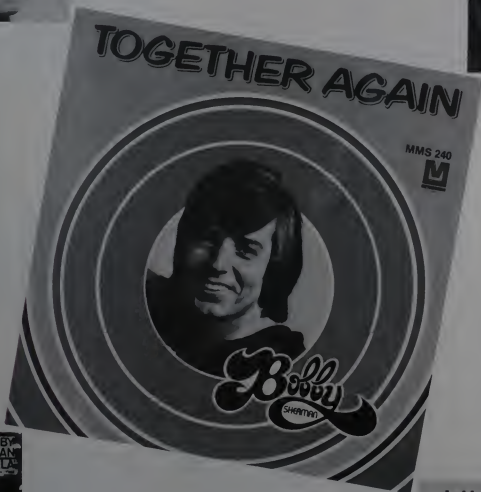
Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
1		DON McLEAN	American Pie United Artists UAS 5535	12
2		GEORGE HARRISON & FRIENDS	Concert for Bengale Desh Apple STCX 3365	4
3		CAROLE KING	Muscle Ode SP 77013 (A&M)	8
4		LED ZEPPELIN	Atlantic SW 7208	10
5		CHICAGO	At Carnegie Hall Columbia CLS 30865	12
6		CAROLE KING	Tapestry Ode SP 77009 (A&M)	43
7		FACES	A Rod Is as Good as a Wink to a Blind Horse Warner Bros. WS 2574	7
8		ROLLING STONES	Hot Rocks 1964-1971 London SP5 606/7	4
9		ELTON JOHN	Madman Across the Water Uni. 93120 (MCA)	10
10		WINGS	Wild Life Apple SW 3366	6
11		CAT STEVENS	Teaser & the Firecat S&W SP-613	17
12		GRAND FUNK RAILROAD	E Pluribus Funk Grand Funk Railroad SW 853 (Capitol)	9
13		JACKSON 5	Greatest Hits Motown M 741 L	5
14		SANTANA	Columbia KS 30595	16
15		BOB DYLAN'S GREATEST HITS, VOL. 2	Columbia KG 31120	8
16		ALL IN THE FAMILY	TV Cast Atlantic SD 7210	11
17		ISAAC HAYES	Black Moses Enterprise ENS 2 5003 (Star/Volt)	8
18		MELANIE	Gelmer Me Nightmare/Star 47021 (Fonema)	12
19		SLY & THE FAMILY STONE	There's a Riot Goin' On Epic KE 30986 (CBS)	11
20		TRAFFIC	Low Spazio of High Healed Boys Island SW 9206 (Capitol)	8
21		ALICE COOPER	Rider Warner Bros. WS 2567	9
22		ROD STEWART	Every Picture Tells a Story Mercury SMM 1409	33
23		CARPENTERS	A&M SP 3502	35
24		ROBERTA FLACK	Quiet Fire Atlantic SD 1594	8
25		EMERSON, LAKE & PALMER	Pictures at an Exhibition Capitol EIP 6668	2
26		JESUS CHRIST, SUPERSTAR	Various Artists Odeca OSA 7206 (MCA)	62
27		DONNY OSMOND	To You, With Love MCA SP 4797	13
28		PETER NERO	Summer of '42 Columbia C 31103	10
29		SHIRT	Soundtrack/Isaac Hayes Enterprise/UMG ENS 2 5002 (Star/Volt)	24
30		RAKE EARLE IN CONCERT	Rake Earle & S&S O (MCA)	5
31		PARTRIDGE FAMILY	Sound Magazine Ball 6064	23
32		NEIL DIAMOND	Stones Uni. 93106 (MCA)	12
33		STYLISTICS	Avco AC 33032	7
34		THREE DOG NIGHT	Hermity Ophuller OSX 50108	15
35		MOUNTAIN	Flowers of Evil Woodall SSO1 (Bell)	7
36		DENNIS COFFEY & THE DETROIT GUITAR BAND	Evolution Sunnys S185 7004 (Buddah)	12
37		NEW SECERES	Wad Like to Teach the World to Sing Epic EKS 74115	6
38		JESUS CHRIST, SUPERSTAR	Original Broadway Cast Odeca OL 1503 (MCA)	4
39		JAMES BROWN	Revolution of the Mind/Recorded Live at the Apollo Polydor PD 3003	6
40		CHEECH & CHONG	Ode SP 77010 (A&M)	19
41		HUDSON & LANDRY	Losing Their Heads Ode 320	10
42		JONATHAN EDWARDS	Capricorn SO 862 (A&M)	11
43		CHARLEY PRIDE	Sings Heart Songs RCA LSP 4617	9
44		FIDDLER ON THE ROOF	Soundtrack United Artists UAS 10900	14
45		ENGELBERT HUMPERDINCK	Live at the Riviera, Las Vegas Ramp 22AS 71251 (London)	5
46		LAURA NYRO	Gonna Take a Miracle Columbia KC 30507	6
47		CARLY SIMON	Anticipation Elektra EKS 72018	10
48		JOHN LENNON	Imagine Apple 3179	20
49		BOAFINGER	Streight Up Apple SP 3387	6
50		CHEP	Keep KS 3649 (MCA)	19
51		YES	Fragile Atlantic SD 7211	2
52		WHO	Who's Next Odeca OL 70182 (MCA)	25
53		MOODY BLUES	Every Good Boy Deserves Favour Threshold TMS 5 (London)	23
54		SONNY AND CHER LIVE	Love KS 3614 (MCA)	9
55		NILSSON	Nilschmilion RCA LSP 4515	31
56		YES ALBUM	Atlantic SO 8283	11
57		WAR	All Day Music United Artists UAS 5546	12
58		MICKY HENBURY	Rocky & Bessie Elektra EKS 74107	11
59		WONG	Meaty, Beaty, Big & Bouncy Odeca DL 71912 (MCA)	6
60		LEONARD BERNSTEIN	Mass Columbia KSC 31008	22
61		BLACK SABBATH	Master of Reality Warner Bros. WS 7562	8
62		DAVID FRYE	Richard Nixon, Superstar Buddah B05 3097	22
63		AL GREEN	Get Next to You Hi-SHL 32062 (London)	9
64		JUDY COLLINS	Living Elektra EKS 75014	20
65		BABARA JOAN STREISAND	Columbia KS 30792	14
66		VAN MORRISON	Tupelo Honey Warner Bros. WS 1950	38
67		JEHRO TULL	Agitation Reprise RS 2035	13
68		HUMBLE PIE	Performance Live Rockin' the Fillmore A&M SP 3607	21
69		SUMMER OF '42	Soundtrack Walt Disney WS 1925	7
70		GLADYS KNIGHT & THE PIPS	Sound Soul 5 7361 (Motown)	7
71		RICARD HARRIS	My Boy Ophuller OSX 50116	7
72		LES CRANE	Disorderly Warner Bros. 2570	9
73		CARPENTERS	Close to You A&M SP 427	72
74		HILLSIDE SINGERS	I'd Like to Teach the World to Sing Motown KMD 1051	4
75		JOHN DENVER	Aere RCA LSP 4607	9
76		JOAN BAEZ	Blessed Are Vanguard V50 5670	20
77		CAT STEVENS	Tea for the Tillerman A&M SP 4280	52
78		DIAMONDS ARE FOREVER	Soundtrack United Artists UAS 5220	4
79		JACKSON 5/SOUNDTRACK	Goin' Back to Indiana Motown M 742 L	16
80		JAMES TAYLOR	Mud Slide Slim and the Blue Horizon Warner Bros. WS 2561	38
81		T. REX	Electric Warrior Reprise RS 5066	13
82		HONEY CONE	Soulful Tapestry Mercury KE 707 (Buddah)	8
83		BOBBY WOMBAC	Communication United Artists UAS 5539	9
84		PHILIPPS	(For God's Sake) Give More Power to the People Roulette RS 754370	24
85		GROVER WASHINGTON, JR.	Inner City Blues Kudu KU 05 (CTI)	5
86		MARVIN GAYE	What's Going On Tamla TMS 310 (Motown)	33
87		CURTIS MAYFIELD	Roots Curtom CBS 8008 (Buddah)	13
88		SANTANA	Afrosax Columbia KC 30130	69
89		PAUL KANTNER & GRACE SLICK	Sunlight Capitol CTS 1002 (MCA)	5
90		ALLMAN BROS. BAND	At Fillmore East Capricorn SO 2 802 (A&M)	28
91		ORANOTICS	Whetche Is Whetche Get Vall V05 6018	2
92		CHER SUPERVAL	United Artists UAS 58	4
93		JEFF BECK GROUP	Rough & Ready Epic KE 30973 (CBS)	13
94		ROBERTA FLACK	Chapter Two Atlantic SD 159	75
95		THREE DOG NIGHT	Golden Biscuits Ophuller OS 50708	49
96		ARETHA FRANKLIN	Aretha's Greatest Hits Atlantic SD 825	19
97		JIMI HENDRIX/ SOUNDTRACK	Ramble On Warner Bros. WS 2040	17
98		QUINCY JONES	Smackwater Jack A&M SP 3607	16
99		J. GELS BAND	Moonlight After Atlantic SD 8297	13
100		LEON RUSSELL & MARC BENNO	Asylum Club Shalier SW 8010 (Capitol)	9
101		CAT STEVENS	Very Young and Early Songs Odeca OES 1 (MCA) (London)	4
102		PARTRIDGE FAMILY	Up to Date Ball 6069	44
103		MOM & DADS	Ringers Wells Capitol C&G 2041	7
104		PAUL & LINDA MCCARTNEY	Rem Apple UAS 3335	35
105		FREDRICK HART	Easy Loving Capitol SP 438	17

(Continued on page 76)

Bobby Sherman's latest single
"Together Again," sounds like a lot of other
 Bobby Sherman records.

All million-sellers.




- Continued from page 74

POSITIONS 106-200


THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	WEEKS ON CHART	THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	WEEKS ON CHART
106	110	SONNY & CHER	The Best of A.M. 52 3219	10	138	133	SEALS & CROFTS	Year of Sonny Warner Bros. 15 2588	9
107	103	DIONNE WARWICK STORY	Scepter SPX 2-596	14	139	134	HERBIE MANN	Push Push Epic 50 532 (Atlantic)	14
108	88	SESAME STREET 2	Original TV Cast Warner Bros. 85 3509	14	140	142	JACKSON 5	Mayday Tomorrow MCA 50 735	39
109	98	CHICAGO TRANSIT AUTHORITY	Columbia CP 8	142	141	129	QUICKSILVER MESSENGER SERVICE	Quicksilver Capitol SP 819	9
110	85	STEVE WUNDER'S GREATEST HITS, VOL. 2	Tamla 313 L (Motown)	11	142	147	J.R. WALKER & THE ALL STARS	Moody, Jr. Soul 5 7331 (Motown)	4
111	79	YOU RAVELS	Natural Man MCA 50 4771	22	143	132	B.B. KING	In London ABC, ABCS 720	16
112	101	FIFTH DIMENSION	Live Ball 9000	15	144	139	KRIS KRISTOFFERSON	Mo & Bobby McGee Monument 2 50817 (CBS)	21
113	76	JEFFERSON AIRPLANE	Bark Sound! FTX 1001 (RCA)	20	145	135	RITA COOLIDGE	Nice Feeling! A&M SP 4325	7
114	112	ISLEY BROTHERS	Quint! It Back T-neck TMS 3008 (Ruddah)	19	146	148	ROLLING STONES	Silly Fingers Rolling Stones: OCE 59100 (Alicia)	37
115	115	CHICAGO	Columbia EGP 24	103	147	149	THREE DOG NIGHT	Naturality Dunhill 65X 50088	60
116	102	BLACK SABBATH	Paranoid Warner Bros. 85 1887	50	148	141	JAMES TAYLOR	Sweet Baby James Warner Bros. 85 1843	99
117	120	GUESS WHO	Best of RCA Victor LSPX 1004	42	149	152	ARTIST, WIND & FIRE	The Need of Love Warner Bros. 85 1950	9
118	183	GOODSPELL	Original Cast Album Jull 1125	18	150	150	OSMONDS	Rolling Stones: OCE 59100 (Alicia)	32
119	144	COMMANDER CODY & HIS LOST PLANET AIRMEN	Doors Paramount PAS 6017	9	151	158	EDDIE KENDRICKS	All By Myself Tamla 115 309 (Motown)	28
120	95	DOORS	Other Voices Elektra EKS 25017	33	152	155	CROSBY, STILLS, NASH & YOUNG	4 Way Street Atlantic 150 2 402	41
121	14	PAPA JOHN CREACH	Quint! FTX 1003 (RCA)	5	153	163	DONNIE ELBERT	Where Did Our Love Go All Platinum AP 3007	5
122	111	DONNY OSMOND ALBUM	Mercury 4050	30	154	154	LIVINGSTON TAYLOR	Live Capricorn 102 863 (Alicia)	7
123	117	TEN YEARS AFTER	A Space in Time Columbia EC 30801	23	155	143	KRIS KRISTOFFERSON	The Silver Tongued Devil & I Monument 2 50817 (CBS)	27
124	125	CURTIS MAYFIELD	Curfio (CBS 8005) (Ruddah)	36	156	156	DIONNE WARWICK	Donne Warner Bros. 85 2585	1
125	127	MELANIE	Garden in the City Island 805 2092	9	157	159	TRAFFIC, ETC.	Welcome to the Canteen United Artists UAS 5550	17
126	118	LEE MICHAELS	5th A.M. SP 4032	35	158	122	FRY LEE LEWIS	Would You Take Another Chance on Me Mercury 85 6145	10
127	116	THE PARTISAN FAMILY ALBUM	Mercury 4050	66	159	156	NANCY WILSON	Kalaidoscope Capitol ST 652	11
128	124	B. J. THOMAS	Greatest Hits, Vol. 2 Scepter SPX 307	11	160	162	SUPREMACIES & FOUR TOPS	Dynamite MCA 50 745 L	4
129	146	KINKS	Muswell Hillbillies RCA LSP 4044	14	161	167	PAUL WILLIAMS	An Old Fashioned Love Song A&M SP 4327	6
130	131	TOM JONES	Live at Caesar's Palace Parlay 2245 715467 50 (London)	13	162	165	BILL WITHERS	Just as I Am Sussex 585 2006 (Ruddah)	6
131	136	MILES DAVID	Live-Evil Columbia G 30954	11	163	119	VIKRI CARR	Superstar Columbia C 31040	4
132	122	BUDDY MILES LIVE	Mercury 380 5720	18	164	152	RAM ALMOND II	Blue Blum 615 32	1
133	121	SLY & THE FAMILY STONE	Greatest Hits, Vol. 2 (CBS)	65	165	168	BYRDS	Further Along Columbia KC 31050	6
134	138	GRASS ROOTS	This Is Grassroots Hills Duntill 65X 40107	13	166	161	GRAND FUNK RAILROAD LIVE ALBUM	Live Album Capitol SW 633	61
135	128	ANNE MURRAY & GLEN CAMPBELL	Capitol SW 669	8	167	171	CHICAGO III	Columbia C2 30110	43
136	137	IT'S A BEAUTIFUL DAY	Choice Quality Staff/Anytime Columbia 85 30734	8	168	158	THE MAHAGUNSHI ORCHESTRA	With John McLaughlin The Inner Mounting Flame	1
137	130	SONNY & CHER	The Best of A.M. 52 3219	10	169	160	PINK FLOYD	Meddle Warner 5845 832 (Capitol)	13
138	107	DIONNE WARWICK STORY	Scepter SPX 2-596	14	170	164	CARRY IT ON	Soundtrack/Don Baez Vanguard VSD 70213	5
139	108	SESAME STREET 2	Original TV Cast Warner Bros. 85 3509	14	171	172	ADAM ROOSTER	In Hearing Of Elektra EKS 74109	8
140	98	CHICAGO TRANSIT AUTHORITY	Columbia CP 8	142	172	174	EDDIE HARRIS	Live at Newport Atlantic 10 1595	10
141	85	STEVE WUNDER'S GREATEST HITS, VOL. 2	Tamla 313 L (Motown)	11	173	173	MOODY BLUES	A Question of Balance Threshold TMS 3 (London)	73
142	79	YOU RAVELS	Natural Man MCA 50 4771	22	174	172	JERRY GARCIA	Warner Bros. 85 2585	1
143	101	FIFTH DIMENSION	Live Ball 9000	15	175	174	OSMONDS	Phase III MCA 58 4796	1
144	76	JEFFERSON AIRPLANE	Bark Sound! FTX 1001 (RCA)	20	176	178	FREE MOVEMENT	I've Found Someone of My Own Columbia KC 31136	1
145	112	ISLEY BROTHERS	Quint! It Back T-neck TMS 3008 (Ruddah)	19	177	180	CACTUS	Restrictions A&M 50 33 377	10
146	115	CHICAGO	Columbia EGP 24	103	178	178	GRAND FUNK RAILROAD	Survival Capitol SW 744	40
147	102	BLACK SABBATH	Paranoid Warner Bros. 85 1887	50	179	179	FREDDIE NORTH	Friend Templeton 204 (Nashboro)	2
148	120	GUESS WHO	Best of RCA Victor LSPX 1004	42	180	181	MANKIND	Solid Rock Gordy G 901 L (Motown)	1
149	183	GOODSPELL	Original Cast Album Jull 1125	18	181	123	ANDY WILLIAMS	The Impossible Dream Columbia 50 3104	4
150	144	COMMANDER CODY & HIS LOST PLANET AIRMEN	Doors Paramount PAS 6017	9	182	175	COOL & THE GANG	Live at P.J.'s De-Lite EKS 10024	5
151	95	DOORS	Other Voices Elektra EKS 25017	33	183	—	DETROIT	Paradise PAS 6010	1
152	14	PAPA JOHN CREACH	Quint! FTX 1003 (RCA)	5	184	185	BLESS THE BEASTS & CHILDREN	Soundtrack A&M SP 4322	10
153	111	DONNY OSMOND ALBUM	Mercury 4050	30	185	137	IRON BUTTERFLY	Beet of Evolution A&M 50 33 349	6
154	117	TEN YEARS AFTER	A Space in Time Columbia EC 30801	23	186	187	WANDA ROBINSON	Black Ivory Passalunghi PR 18	13
155	125	CURTIS MAYFIELD	Curfio (CBS 8005) (Ruddah)	36	187	188	MAC DAVIS	I Believe in Music Columbia C 3095	5
156	127	MELANIE	Garden in the City Island 805 2092	9	188	189	PAUL ANKA	Budnik ABCS 5205	3
157	118	LEE MICHAELS	5th A.M. SP 4032	35	189	—	LAURA LEE	Woman's Love Rights Holt MA 708 (Ruddah)	1
158	116	THE PARTISAN FAMILY ALBUM	Mercury 4050	66	190	191	BROTHERS OF TRUTH	Various Artists Various Artists ABC 08 1001	7
159	124	B. J. THOMAS	Greatest Hits, Vol. 2 Scepter SPX 307	11	191	193	LUTHER INGRAM	I've Been Here All the Time Kama 5005 2701 (Sly-Van)	3
160	146	KINKS	Muswell Hillbillies RCA LSP 4044	14	192	199	J.J. CALE	Natural Man MCA 50 735	2
161	131	TOM JONES	Live at Caesar's Palace Parlay 2245 715467 50 (London)	13	193	181	TAJ MAHAL	Shelter SW 8908 (Capitol)	3
162	136	MILES DAVID	Live-Evil Columbia G 30954	11	194	200	Z.Z. HILL	Brand New Mchord 1001 (Nashboro)	2
163	151	WILSON PICKETT	Don't Knock My Love Atlantic 80 8300	8	195	197	VENTURES	Theme From "Shaft" United Artists UAS 5547	11
164	122	BUDDY MILES LIVE	Mercury 380 5720	18	196	196	MERRY CLAYTON	Oo Ya! 77012 (A&M)	11
165	121	SLY & THE FAMILY STONE	Greatest Hits, Vol. 2 (CBS)	65	197	—	HENRY MARCINI	Big Screen Little Screen RCA LSP 4630	1
166	138	GRASS ROOTS	This Is Grassroots Hills Duntill 65X 40107	13	198	198	BILLY PRESTON	I Wrote a Simple Song A&M SP 3507	2
167	128	ANNE MURRAY & GLEN CAMPBELL	Capitol SW 669	8	199	—	CAROL BURNETT	I'd Could Write A Song Columbia C 31058	1
168	137	IT'S A BEAUTIFUL DAY	Choice Quality Staff/Anytime Columbia 85 30734	8	200	—	LIGHTHOUSE	Thoughts of Movin' On	1

Continued




 **FOP**
HOLLYRIDGE STRINGS—
Hits of the 70's

Hollywood Strings arranged and conducted by Stu Phillips, have woven quartets with their Beatles Songbook package as they take on the top hits of the 20's. The result is an MOR programming idea that should garner hefty sales and action. Featured are "It," "Smile," "Theme From Summer of '68," "I'm



POP
COLIN BLUNSTONE—
One Year


Cofin Blunstone was the lead singer
Zombies and in that capacity help
create some of the most memorable
of the sixties. This, his first solo LP,
audio delight, a beautifully crafted
that weaves an enchanting aura of
ness. His vocals, hovering on the edg
breathlessness are uniquely alluring
tailoring "She Loves Me Way Th
War," is compelling.



COUNTRY
KITTY WELLS & JOHNNY WELLS
From "The Country Club" (1955)

Kitty Wells and Johnny Wright, husband and wife, team up for the first time on album and the tunes include "God Put a Rainbow in the Clouds" and "Wait for the Light Shine 'Em." Superb renditions of many gospel favorites, including "Precious Memories." The lens of these two great country artists



 BEETHOVEN PIANO CONCERTO
NO. 1/SONATA NO. 5
Rishap B & C Symphony

Orch (Gwen)
Philips 6500 179 (S)

Philips new team of pianist Stephen Bishop and conductor Colin Davis with the BBC Symphony comes up with a liquid interpretation of Beethoven's first piano concerto. It progresses from mountain stream to wet fall. The recording also includes Beethoven's two-listed attack on the C minor "Sonata".

Al Martino
Summer of '42



The Summer Knows (Single #3256)
(from "Summer of '42")
Come Run With Me
It's Impossible
Where Do I Begin
(from "Love Story")
Loving Her Was Easier
A Time For Us
(from "Romeo and Juliet")
More Than Ever Now
(from "The Railway Children")
Gift of Love
Losing My Mind
(from "Follies")
Look Around (You'll Find Me There)
(from "Love Story")

Produced by Pete DeAngelis
Capitol (ST-793)





the important
miss dionne warwicke
(with friends bacharach and david)
now has her first album on
warner bros. records
where she belongs.